A Catalogue of the Permanent Collections of Paintings, and of the Learmont Collection.

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Art Association of Montreal

A Catalogue of the Permanent Collections of Paintings, and of the Learmont Collection.

Catalogue

Paintings

ARMITAGE, [Ciddall]

English painter of genre subjects.

1—A Fisher Girl. 36 x 24.

Presented by Silas Huxley

BAIL, [Joseph]

Contemporary French artist. Painter of glowing interiors and genre subjects.

2—The Sisters. 39½ x 32½.

Presented by C. R. Hosmer, Esq., 1909.

BAIRD, [William B.]

Born at Chicago in 1847. American painter of genre subjects. Contemporary.

3—Cattle. 12 x 22¾.

Tempest Bequest.

BAKER, [William Bliss]

Born at New York in 1859. American artist, pupil of Bierstadt, De Haas and National Academy. During a few years of original work, in which no reflection of his instructors was visible, the young artist had rapidly ascended to the head of his profession. First exhibited in the National Academy in 1879, and in 1889 took one of the Hallgarten prizes. In that year, in November, he died at Bailstor, New York, only thirty years old.

4—A Woodland Brook. 1884. 36 x 46.

Presented by R. B. Angus, Esq., 1889.

BARNSLEY, [James Macdonald]

Canadian landscape painter. Born 1861. Most of his earlier years were spent in St. Louis, where he painted, and also did a large amount of illustrating of great merit. Went to Paris, where he at once exhibited in the Salon in 1883, and continued to do so until he returned to Canada. Though he had never seen Luigi Loir, nor his pictures, he commenced working after his manner and was afterwards accepted by him as a pupil. He now resides in Montreal.

5—The Last Rays. 1887. 55¼ x 75¾.

Purchased by subscription, 1893.

6—The Harbour. 43 x 59½.

Presented by D. Morrice, Esq., 1911.

7—On the Cascapedia. 1889. 26 x 18.

BAÜFFE, [V.]

Modern Dutch landscape painter.

8—Dutch Canal. 14½ x 22½.

Nos. 7 and 8, Murray Bequest.

BELTRAFFIO, [Giovanni Antonio]

A nobleman who was born in Milan in 1467, and studied under Leonardo da Vinci; but did not work professionally. His few remaining works, however, are highly prized, and examples may be found in the National Gallery, the Louvre, the Poldi Collection, Milan and Naples Museum.

9—Madonna and Child. 13½ x 10.

Presented by R. B. Angus.

9—*Madonna and Child.* Giovanni Antonio Beltraffio.

BIERSTADT, [Albert] N. A.

American landscape painter. Born in Düsseldorf, 1830. Studied in Düsseldorf, came to the United States in 1857, when a tour in the Rocky Mountains and Yosemite Valley furnished material for his most important pictures. Elected member of National Academy in 1860. Was latterly engaged on a series illustrating the wild animals of America. He died in 1902.

10—In the Sacramento Valley. 32½ x 48½.

Presented by the Artist.

BOGGS, [Frank Meyers]

Born at Springfield, Ohio, in 1855. Contemporary American painter of marine subjects. Pupil of Gérome and L'Ecole des Beaux Arts. Two of his pictures purchased by the French Government.

11—Marine. 1882. 23 x 19½.

12—Effet du Matin. 1882. 15¼ x 22.

Nos. 11 and 12, Tempest Bequest.

BOSBOOM, [Johannes]

Dutch painter of church interiors, town views, &c. Born at the Hague on the 18th February, 1817. Studied under Van Bree and became distinguished as a painter of church interiors in a broad style with wonderful sunlight effects and full of atmosphere. Gained a third class Medal at the Universal Exhibition at Paris, in 1855, and exhibited in those of 1867, 1878 and 1889. Created Chevalier of the Lion of the Netherlands and of Leopold of Belgium. Died on the 14th of September, 1891.

13—Courtyard, Lint. 7¾ x 10½. W.

Presented by Dr. F. J. Shepherd, President, 1908.

14—A Church Interior. 13½ x 10½.

Tempest Purchase Fund.

BOTTICELLI, [Sandro]

Alessandro Filipepi, better known as Sandro Botticelli, was born at Florence about 1447. He was first apprenticed to a goldsmith but soon abandoned this art and studied painting under Fra Lippo Lippi and afterwards under the brothers Pollaiuoli. Amongst his earlier works are "Fortitude" (Uffizi) and "St. Sebastian" (Berlin), which he painted for Lorenzo dei Medici in 1473; and a beautiful little picture "Madonna and Child, with an Angel," for Prince Chigi, now in Mrs. Gardner's collection in Boston. Botticelli became the favorite painter of Lorenzo the Magnificent, for whose villas he painted "Mars and Venus" (National Gallery), the "Allegory of Spring" (Academy Florence), and the "Birth of Venus" (Uffizi). After being called to Rome by Pope Sixtus IV to collaborate with other artists in the decoration of the Sistine Chapel, he returned to Florence and executed commissions for some of the leading Florentine families among whom was the Concina family for which the example in the galleries was painted. Towards the end of his career he came under the influence of Savonarola, and his works became of a more religious and devotional character. His last picture and the only one he ever signed or dated, the "Nativity" in the National Gallery, is full of fervent religious feeling. He died in 1510 and was buried in the Church of the Ognissanti, Florence.

15—Madonna and Child. 21½ x 16.

Presented by R. B. Angus.

BOUDIN, [Eugène]

Distinguished contemporary painter of marines. Native of the sea-coast town of Honfleur in Northern France.

16—Harbour Scene. 1892. 14½ x 18.

Tempest Purchase Fund.

17—Landscape. 15½ x 22.

Presented by Mrs. George Ross Robertson, in memory of her son, Lieut. Ward Robertson.

15—*Madonna and Child.* SANDRO BOTTICELLI.

BOUGUEREAU, [William Adolphe] H. C.

Born at La Rochelle in 1825. French School. Historical and genre painter, pupil of Picot, and from 1843 of L'Ecole des Beaux Arts. Won the Grand Prix de Rome in 1850, and while there sent several pictures to Paris, which were greatly admired. On his return to Paris he was entrusted with important decorative work in the public buildings, and in 1866 executed "Apollo and the Muses" in the foyer of the Theatre at Bordeaux. Works exhibited in Luxembourg and Bordeaux Museums and in many other galleries. Numerous works owned in America. Died in 1905.

18—The Crown of Flowers. 1884. 63¼ x 34½.
Presented by R. B. Angus, Esq., 1889.

BRELING, [Prof.]

19—Freebooters. Panel, 7¼ x 4¼.
Tempest Bequest.

BRIGHT, [Henry]

Born in 1814, died about 1878. An artist of the earlier school of British landscape painters, of which Gainsborough, Wilson, Constable and Turner were the founders. Exhibited several times in the Royal Academy and New Water Color Society's galleries, now the Royal Institute, between 1836 and 1876.

20—The Old Mill. 23 x 44.
Murray Bequest.

BRYMNER, [William] C.M.G., R.C.A.

Distinguished Canadian artist, born in Greenock 14th Dec., 1855. Went to Paris in 1878, where he studied under Bouguereau, Tony Robert, Fleury and Carolus Duran. Painter of strong masterly landscapes, figures and portraits in oils and water colours. Director and Chief Instructor of the art classes of the Art Association of Montreal. Awarded Gold Medal Pan American Exposition at Buffalo, U.S., in 1901. Silver Medal St. Louis Exposition, 1904.

21—Portrait, K. R. Macpherson, K.C.
Presented by W. J. Morrice.

22—Feeding the Chickens.
Presented by friends.

23—St. Jean de l'Ile. W.
Presented by friends.

CHAMBERS, [George W.]

Born at St. Louis, 1857. Contemporary American artist. Painted chiefly landscape subjects.

24—Early Morning. 1882. Panel, 14¾ x 9½.

CICERI, [Eugène]

Born at Paris. Grandson of Pierre Luc Charles Ciceri. A well-known French architectural decorator, who also painted in water color.

25—Landscape. 8½ x 10¾. W.

Nos. 24 and 25, Tempest Bequest.

CLAPP, [W. H.] A.R.C.A.

Contemporary Canadian artist, formerly of Montreal. Studied in the schools of the Association and in Paris. An excellent draughtsman and colourist, modern in his conception and execution.

26—A Road in Spain. 28 x 35.

Presented by Henry Morgan & Co., 1913.

CONSTANT, [Jean Joseph Benjamin]

Born in Paris in 1845 and died there in 1902. Studied at Les Beaux Arts and under Cabanel. His first picture was exhibited in 1869, when he was only 24, "Hamlet et le Roi." In addition to his subject pictures, of which many were of life in Morocco, he painted a large number of notable portraits, such as "Queen Victoria," "Queen Alexandra," "Leo XIII," "The Marquis of Dufferin," etc., and many decorative panels for public buildings, Hotel de Ville and Opéra Comique. He was a member of the Institute of France, Commander of the Legion of Honour, etc.

27—Le Lendemain d'une Victoire dans l'Alhambra. 52 x 41¾.

Presented by Sir George A. Drummond, 1909.

30—*Ville d'Avray.* JEAN BAPTISTE CAMILLE COROT.

COOPER, [Sidney] R.A.

One of the better known British artists of the 19th century, who painted cattle and animals, with brilliancy and exactness of detail.

28—Cattle. 23 x 36.

Presented by J. H. Stanford.

CORBETT, [Edward J.] R.B.A.

Born in London in 1815. A well-known painter of a school of genre painting, in which the light treatment of incident replaces the more sombre manner of the earlier painters of the century.

29—A Gossip at the Spring. 34 x 44.

Gibb Bequest.

COROT, [Jean Baptiste Camille]

Born at Paris in 1796, died there in 1875. Pupil of Michallon and Victor Bertin. Visited Italy in 1826, whence he brought admirable studies of landscape which established him as one of the pathfinders in the development of the modern school of French landscape art. Gifted with a highly poetical temperament, he rendered the serene and mysterious aspects of nature in the most charming and alluring manner. Medals, 1833, 1848 and 1855. Legion of Honour, 1846; Officer, 1867. Diploma to the memory of Deceased Artists, Exposition Universelle, 1878.

30—Ville d'Avray, near Paris. Panel, 4 x 5½.

Tempest Bequest.

31—L'Ile Heureuse. 73 x 55½.

Presented by the family of the late Sir George Drummond, in memory of Arthur Lenox Drummond and Capt. Guy Melfort Drummond.

COTTET, [A.]

Distinguished French painter whose work is chiefly devoted to the scenery of Brittany which he depicts in its more sombre and wilder aspects.

32—Seashore, Brittany. 20 x 36.

Tempest Purchase Fund.

CRABEELS, [Florent]

33—A Beer Garden, Antwerp. 35 x 37¼.
Gibb Bequest.

CULLEN, [M.] R.C.A.

Contemporary Canadian artist; studied in Paris. A painter of winter scenes of exceptional merit. Full of air and light, his work evidences his close and earnest study of nature, and it is further distinguished by the masterly emphasis which he gives to the dominant notes in his compositions, coupled with the suppression of all unnecessary details. Member of the Royal Canadian Academy.

34—Quebec from Levis. 28 x 35¾.
Presented by J. R. Wilson, Esq. 1905.

DABO, [Léon]

Distinguished American artist, whose work is suggestive and full of mystery.

35—Minister's Island, St. Andrew's, N.B.
Presented by the Artist.

DAMOYE, [Pierre Emmanuel]

Born in Paris, contemporary French landscape painter, pupil of Corot, Daubigny and Bonnat.

36—St. Denis, near Paris. 1882. Panel, 12¾ x 23½.
Tempest Bequest.

DAUBIGNY, [C. F.]

1817–1878. Distinguished French landscape painter and etcher. River scenes, which he often painted from a floating studio, and landscapes at dawn or sunset and in twilight or moonlight, were his favourite subjects. Strongly individual in treatment, he arrived at charming results more by colour tones of varying value than by line, and in this respect seemed a connecting link between Corot and the late 19th century impressionists. Born and died in Paris.

37—Le Retour du Troupeau. 41 x 74.
Presented by Lady Drummond. In memory.

38—The Apple Orchard. 32½ x 62.
Presented by R. B. Angus.

37—*Le Retour du Troupeau.*

CHARLES FRANÇOIS DAUBIGNY.

DE BOCK, [Théophile]

Dutch landscapist of latter decades of the nineteenth and first few years of the twentieth century, who made his mark amongst his contemporaries. He was once a pupil of James Maris, concerning whom he has written a large work. He died about 1905.

39—The Edge of the Wood. 15½ x 22¼.

Murray Bequest.

DES CLAYES, [Gertrude] A.R.C.A.

One of three talented sisters whose landscapes, portraits and genre subjects are of exceptional merit. Miss Des Clayes confines herself chiefly to portrait painting and is very happy in her treatment of those of young children. Member of National Portrait Society. Medallist, Paris Salon. Associate R.C.A.

40—Portrait of H.R.H. The Duke of Connaught.

Presented by the I. O. D. E. Montreal Chapter.

DE HOOCH, [Pieter]

Born in Rotterdam about 1632; died at Haarlem in 1681. One of the most original artists of the old Dutch school. Formed his style from study of the works of Karel Fabritius and Rembrandt. Very little is known about the life of this master, and his works were neglected for a long time. The distinguishing feature of his work is the marvellous rendering of sunlight. In this, even Claude and Rembrandt do not surpass him. Was very fond of red in various gradations. He worked principally at Delft and at Haarlem, producing chiefly the wonderful sunlit interiors and courtyards with figures, which are now so much sought after by collectors.

41—An Interior. 38 x 43.

Tempest Purchase Fund.

DE HOOG, [Bernard]

Contemporary Dutch Artist, painter of interiors and groups in the manner of Israels.

42—Supper. 74½ x 102½.

Presented by Hugh Paton, Esq., 1907.

DIAZ DE LA PENA [Narcisse Virgile]

Born in 1808 at Bordeaux, of Spanish parentage. Commenced as errand boy in a porcelain factory, where he copied the decorations on the pottery. At this time met Dupré (No. 45). Went to Paris and commenced as a genre painter, selling pictures for a few francs each. Appeared at the Salon in 1831 with landscape. Went to Barbizon and Fontainebleau, where he was intimate with Rousseau and Millet. No painter has succeeded in excelling the wonderful glow of sunlight, and luminous deep shadows, in his landscapes. In his figures of nymphs, the flesh tones are exquisite and the grouping graceful. He died at Etretat in 1876. Legion of Honour, 1851.

43—Last Rays of the Sun before the Storm. Panel, 4 x 3⅝.

44—A Forest Glade. Panel, 6½ x 8¾.

DUPRÉ, [Jules]

Born at Nantes in 1812, son of a porcelain worker, in whose factory he first worked. On capital earned by painting on china and clock faces, he made his way to Paris in 1831, in which year he showed five landscapes of such excellence that they at once commanded attention. In 1833 received first Salon medal, and from then his career was a continued success. His pictures are strong in style and direct in expression. In 1867 he achieved a triumph by the exhibition of twelve masterpieces at the International Exposition. Officer of the Legion of Honor, 1870. Died at Isle Adam in 1889, the last of the band of artists, "the School of 1830," that redeemed French art from the lifelessness of classicism.

45—Environs de Pontoise, Oise. Panel, 12¼ x 16¼.

DUPRÉ, [Léon Victor]

Born at Limoges, 1816. Brother and pupil of Jules Dupré (No. 45). Medal 3rd class, 1849. Worked in the Chartres and Douai Museums.

46—Landscape. Panel, 6¼ x 12½.

Nos. 43-46, Tempest Bequest.

38—*The Apple Orchard.* CHARLES FRANÇOIS DAUBIGNY.

EATON, [Wyatt]

Canadian Artist, born at Phillipsburg. Portrait and genre painter. Pupil of National Academy and J. O. Eaton, New York; later of Gérome. In 1872 studied and sketched in England and France. Exhibited in Salon in 1884. Died in 1896.

47—The Harvest Field. 1884. 35¼ x 46.

Presented by R. B. Angus, Esq., 1889.

48—Portrait of the Artist. 22 x 18.

Presented by Mrs. Eaton, 1900.

49—Portrait of himself at 17. 18¼ x 22¼.

Presented by James Morgan, Esq., 1908.

EDSON, [Allan] R.C.A.

Canadian painter of landscape and rustic life. Member of Royal Canadian Academy. Died in 1888.

50—Home, Sweet Home. 17 x 25½.

Presented by the Rev. R. W. Norman, 1887.

ELLIS, [Edwin] R.B.A.

Accomplished contemporary English landscapist who first exhibited in 1865. Many of his works have appeared at the Royal Academy and at exhibitions of the Society of British Artists and others.

51—Under the Headland. 37 x 73.

Presented by the late Mrs. W. Hall.

ERNST, [Rudolphe]

52—In the Study. 1882. Panel, 13½ x 10¾.

Tempest Bequest.

ETTY, [William] R.A.

Historical and genre painter, born in York, March 10th, 1787; died there Nov. 13th, 1849. He became a student in the R. A. Schools in 1808, and after studied with Sir Thomas Lawrence. After some years of unsuccessful effort, he at last was recognized, and his "Telemachus rescuing Antiope" was hung in the Royal Academy in 1811. Visited Italy and became a member of the Venetian Academy. He was elected member of the Royal Academy in 1824.

53—Bivouac of Cupid. 35½ x 25½.

Presented by R. B. Angus, Esq., 1908.

FAED, [Thomas] R.A., H.R.S.A.

Born at Kircudbright in 1826; died August 17th, 1900. British School of genre painting. Brother and pupil of John Faed and student of Edinburgh School of Design. Elected member of Royal Academy in 1864. Ranks high as a delineator of Scottish life, in the School of Wilkie; many of his pictures have been engraved, among them "The Mitherless Bairn," 1855; "Jennie Deans and the Duke of Argyle," 1868; "School Board in the North," 1881.

54—Sunday in the Backwoods. 1859. 42 x 57.

Presented by Lord Mount Stephen, 1896.

FANTIN-LATOUR, [Henri]

1836–1904. Accomplished French genre painter of romantic and allegorical subjects, in treatment often times vague and shadowy, and more suggestive than realistic. His work is original and graceful, and marked by the harmonious blending of soft, warm colours and dexterous effects of light and atmosphere.

55—Dawn Chasing Away the Shadows of Night. Pastel, 29 x 36½.

Tempest Purchase Fund.

FOSTER, [Ben]

Distinguished American artist whose delicately treated landscapes are replete with feeling, and typical of the scenery and life of America.

56—A Country Hillside. 24 x 36.

Presented by James Morgan, Esq., 1909.

FOWLER, [Daniel] R.C.A.

Canadian artist, born in 1810, died in 1894. Painted excellent still life subjects and flowers. Member of the Royal Canadian Academy. Resided in Toronto.

57—Hollyhocks. 1869. 27¾ x 18½. W.
Purchased.

FOX, [Henry C.] R.B.A.

British school of landscape. Contemporary. Exhibited in the Royal Academy and Suffolk Street Gallery between 1879 and 1893. Member of the Royal Society of British Artists.

58—At Oatlands in Surrey. 1882. 11¼ x 15. W.
Tempest Bequest.

GAGNON, [Clarence A.] R.C.A.

Canadian painter of great talent. Commenced his studies in the Schools of this Association, and afterwards travelled through Spain and France to Paris, where he studied and produced much admirable work in oils. His etchings are exceptionally fine in quality and firmly yet delicately handled.

59—Autumn, Pont de l'Arche. 25½ x 36½.
Presented by James Morgan, Esq., 1909.

GAINSBOROUGH, [Thomas] R.A.

1727–1788. One of the great English painters. While the fame of his contemporary, Sir Joshua Reynolds, rested upon his portraiture, and Turner half a century later achieved renown by his landscape and sea pieces, Gainsborough was a great master of landscape and portraiture. Born at Sudbury in Suffolk, in his fifteenth year he was sent to London, where for a few years he was instructed in drawing, etching and painting. He returned to Sudbury in 1745 and soon afterwards removed to Ipswich. In 1760 he removed to Bath and in 1774 to London. He was a foundation member (1768) of the Royal Academy, but not an active one. He produced over 300 paintings, of which about two-thirds were protraits. Many eminent people were his subjects, and he was the favourite painter of the King and Royal Family, many portraits of whom were also executed by Reynolds. He was buried at his own desire in Kew churchyard.

60—Rustic Courtship. 28¼ x 46¼.
Presented by the family of David Morrice, Esq., in memory of their parents.

GARDELL, [Anna]

Swedish landscape painter.

61—Clair de Lune, en Suêde. 1882. 10 x 14. W.
Tempest Bequest.

GODINEAU, [I.]

German artist, painter of genre.

62—Every Man to his own Liking. 13½ x 16½.
Gibb Bequest.

GOODWIN, [Albert]

Contemporary English landscape and genre painter. Born 1845. Exhibits at the Royal Academy and Grosvenor Gallery.

63—St. Paul's from the South. 1898. 36½ x 56.
Presented by James Crathern, Esq., 1909.

GOYA Y LUCIENTES, [Francisco José de]

Spanish painter, born at Fuendetodos, Aragon, on March 30th, 1746, died at Bordeaux on the 15th April, 1828. Historical, genre and portrait painter of very remarkable and eccentric genius. His compositions were weird, full of passion and force. His portraits gained him great distinction. Among them are many of his revolutionary friends, with whom he had come in contact during his stormy life. His satirical work and his caricatures gained him the sobriquet of the Hogarth of Spain. In 1795 he became a Director of the Academy of San Fernando and Painter in Ordinary to Charles IV, an honour which was continued by Ferdinand VII. The example shown is inscribed, in Spanish, "Goya to his friend Altamirana, Judge at Seville."

64—Portrait of Altamirana, Judge at Seville. 31¼ x 23¼.
Tempest Purchase Fund.

64—*Altimirana, Judge at Seville.*

FRANCISCO JOSÉ DE GOYA Y LUCIENTES.

GRANDSIRE, [Eugène]

Born at Orléans in 1825. French landscape painter, pupil of Noel and Jules Dupré (No. 45). Teacher of drawing at L'Ecole des Arts et Métiers. Legion of Honor, 1874. Examples of his work in the Luxembourg.

65—Sous Bois, Villa Parisis, Seine et Marne. Panel, 10 x 15.

GUILLEMIN, [Alexandre Marie]

Born at Paris in 1817, died at Bois-le-Roy in 1880. French genre painter, pupil of Gros. First painted scenes from daily life of villages, then subjects from Brittany and the Pyrenees, also hunting pieces. Legion of Honor, 1861.

66—Treading out Corn. Panel, 6¼ x 8½.

Nos. 65 and 66, Tempest Bequest.

HARLAMOFF, [Alexis]

Born at Saratoff in 1849. Russian genre painter. Studied at St. Petersburg Academy under Markoff. Won the Prix de Rome in 1870. From Rome he went to Paris, where he studied under Bonnat. In 1878 won medal in Paris and was made a member of St. Petersburg Academy. Besides genre work, he has executed a number of portraits of historical interest, among them the best portrait known of the Tsar Alexander II, and a striking one of the great Russian novelist, Ivan Turgenieff.

67—Autumn Flowers. 1884. 68 x 47.

Presented by R. B. Angus, Esq., 1889.

HARRIS, [Robert] C.M.G., R.C.A.

Born in Wales, and brought as a child, in 1856, to Charlottetown, P.E.I. Educated and grew up there, and became a self-taught artist. Later studied under Legros in London and Bonnat in Paris, and in several cities in Europe. On the founding of the Royal Canadian Academy, was appointed an Academician. Elected President of the Academy in 1893. Among other awards in exhibitions, he received Medal, Chicago International, 1893; Honorable Mention, Paris International, 1900; Gold Medal, Buffalo Pan American, 1901. Made Companion of St. Michael and St. George, 1902. Was a painter of all subjects, of late years principally portraits. He died in Montreal 27th February, 1919.

68—A Man of no Account. 21½ x 17¾.

Presented by J. S. McLachlan, Esq., 1881.

69—Le Jeune, First Jesuit Superior in Canada, meditating in solitude, when living with the Algonquins.

24 x 35.

Presented by John McLennan, Esq., 1887.

70—Lady Minto. 51¼ x 37.

Purchased.

71—Self Portrait.

72—Mary Morison.

Presented by Mrs. Harris in memory of her husband.

HENNER, [Jean Jacques]

Born at Bernweiler, Alsace, in 1829. Commenced studying under Gabriel Guerin, Strasbourg, with whom he remained some seasons, and then going to Paris became pupil of Picot and Drolling. Won Prix de Rome in 1858. Commenced as historical and portrait painter, but settled down to painting the nude with charm of color and purity of expression, and created a unique place for himself in his art. His "Susannah" in 1864 carried the day for him in Paris, and is now in the Luxembourg. Also painted religious subjects such as "John the Baptist," the head on the salver being a masterly portrait of one of his friends. First Salon Medal in 1863. Officer of the Legion of Honor, 1878.

73—Nymph Meditating. Panel, 9 x 6½.

Tempest Bequest.

HENRI-MARTIN, [Jean Guillaume]

Distinguished contemporary French Artist, born at Toulouse; a pupil of Laurens. One of the great French decorative painters of the day. He has also painted many charming landscapes in the impressionist manner. Medal, first class, Paris, 1883, and many other distinctions.

74—Rue de Village dans le Midi. 28½ x 25.

Tempest Purchase Fund, 1909.

HENRY, [George]

Scottish artist of high standing, and member of many Societies. He is strong and direct in his methods, and a most fascinating colorist.

75—Miss Idonia La Primaudaye. 35½ x 25½.

Presented by J. Reid Wilson, Esq., 1908.

HOLDEN, (Sara B.] A.R.C.A.

Canadian genre painter, now residing in Colorado

76—Widowed, but not Forsaken. 1894. 40½ x 28½.

Presented by the Artist, 1900.

HOME, [Robert]

Chairman Society of Scottish Artists.

77—Edinburgh in Spring-time. 27½ x 35¼. W.

Presented by George Iles, Esq.

HOPPE, Bernhardt

Born at Antwerp. Modern landscape and marine painter. Dutch modern school. Paints in a broad and truthful manner.

78—Coming into Port. 1880. 13¾ x 20¾. W.

Tempest Bequest

HULME, [Frederick William]

Born 1818, died 1884. One of the numerous able landscape painters of the British School, of which Gainsborough, Wilson, Constable and Turner were the four great founders. Contemporary of Leader, Percy, Walters.

79—A Surrey Woodland. 1867. 41½ x 64½.

Gibb Bequest.

HUNTER, [Colin] A.R.A.

Born at Glasgow in 1842. Marine painter, entirely self-taught. Worked for several years in Glasgow and then moved to London. Exhibited chiefly in the Royal Academy and Royal Scottish Academy. Elected an associate of the Royal Academy in 1883. He is very successful in painting water in motion.

80—Redding the Nets. 1886. 40 x 28.

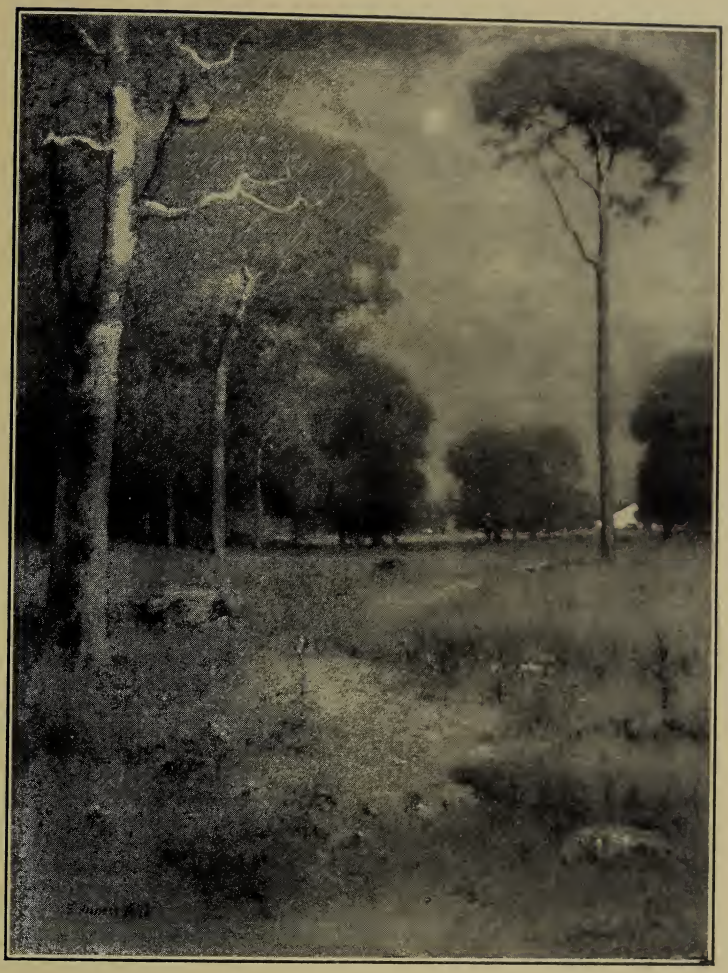
Presented by R. B. Angus, Esq., 1887.

INNESS, [George] N. A.

Born at Newburgh, N.Y., in 1825. Is generally accorded a high position in the foremost rank of American landscape artists. Commenced as an engraver on steel, but abandoned this work through ill health. During his boyhood his health precluded any absorbing study and he received no instruction in painting until 1845, when he took a few lessons from Gignoux, which constituted his entire art study under instruction. Was enabled in 1850 to visit Europe, and there studied and painted in the elaborate style then in vogue, which he soon broadened and continually improved. Elected member of National Academy of Design in 1868. He died in 1894.

81—Early Moonrise in Florida. 42½ x 32½.

Presented by James Ross, Esq., 1895.



81—*Early Moonrise in Florida.* GEORGE INNESS, N. A.

INSKIPP, [James]

English painter of genre and portraits. Born in 1790. Originally in the Commissariat Department, but retiring with a pension, he began his career as an artist. Exhibited in the Royal Academy from 1820 to 1845 and at the Royal Society of Artists from 1825 to 1835. The last 25 years of his life were spent at Godalming, where he died in 1868.

82—Returning from Market. 38¾ x 40.

Presented by Sir Wm. Van Horne, 1908.

ISABEY, [Eugène Louis Gabriel]

The son of a famous miniature painter, he was born in Paris in 1804. Commenced with genre work and experimented in marine painting. As early as 1824 received a first-class medal for a genre picture, and in 1827 another for a marine. In 1830 appointed marine painter with the expedition to Algiers. Officer of the Legion of Honor in 1852. His pictures have a vivacity and sparkle of execution in keeping with their splendor of color. After a ceaselessly active career of over sixty years, he died in 1886 at Paris.

83—On the Beach at Fecamp, Normandy. 1840. Panel, 8 x 6½.

ISRAELS, [Josef]

Born at Groningen in 1824. Probably at the head of the modern Dutch school of genre painting. Became a pupil of Cornelis Kruseman at Amsterdam, from whom he learned his frank and simple style. From him he went to Picot in Paris, and as a result produced an historical composition in the grand style, "William the Silent Defying the Decrees of Spain," 1855. He however returned to the genre work with which his name is generally associated: the portrayal of the simple rustic and semi-maritime life of his own land. He has done for the peasantry of Holland what Millet did for that of France, but with a more hopeful and less tragic spirit. His color is rich and subdued, but never sombre. Officer of the Legion of Honor, 1878. He died in 1911.

84—Moonlight. Panel, 11¼ x 14½.

85—Lighting his Pipe. 13½ x 18¾. W.

86—Coming from the Boats. 16½ x 12. W.

Nos. 83–86, Tempest Bequest.

JACOBI, [Otto Rheinhold] R.C.A.

Born at Kônigsberg in 1812. Came to Canada early in life, and there remained and worked with few intervals until his death, in 1901. His method was original and striking, and his pictures, rich in tone, represented chiefly Canadian woodland and lake scenery. Most of his productions are owned by Canadian collectors. Member of the Royal Canadian Academy.

87—The Splùgen Pass. 1858. 26½ x 31½.

Presented by John McLennan, Esq., 1879.

88—The Parliament Buildings, Ottawa. 1866. 9⅞ x 14⅞. W.

89—In the Thousand Islands. 1869. 17 x 29. W.

Nos. 88-89 Purchased.

90—Portrait of a Girl. 1862. 15½ x 11¼.

G. B. Cramp Bequest.

JACQUE, [Charles Emile]

Born in 1813; was early in life a map engraver and soldier. Later engraved on wood and began drawing and etching. Earliest exhibits were of etchings and engravings, and though he began to paint in 1845, and was medalled in Salons of 1851, 1861 and 1863, for engraving, it was not until 1861 that he was officially recognized as a painter. Legion of Honour in 1867. He was by choice a painter of rustic life, with a predisposition to the humbler animal side of it. Poultry and pigs first claimed his special attention, but his most representative pictures are those of sheep. A firm and precise draftsman, with broad and powerful handling of color. He died in 1894.

91—Sheep. Panel, 4 x 5¾.

92—A l'abri. 8 x 13.

JONES, [Reginald]

English landscape painter. Contemporary.

93—In the New Forest. 1883. 14 x 10. W.

85—*Lighting His Pipe.* JOSEF ISRAELS.

JOUBERT, [Léon]

French landscape painter.

94—Environs de Rochefort. 19½ x 25½.

95—L'ile ou est le tombeau de Chateaubriand, St. Malo. Panel, 10¾ x 14.

Nos. 91-95 Tempest Bequest.

96—Paysage.

Presented by Mrs. J. S. McLachlan.

KENSETT, [John Frederick] N.A., 1818-1872.

Distinguished American artist born in Cheshire, Conn. Landscape painter, one of the group known among artists as the Hudson River School. Spent several years abroad and first exhibited in the R. A. in 1845. Elected N.A. in New York in 1849. In 1859 one of the commission to decorate the Capitol at Washington.

97—On the Hudson. Oval. 60 x 47.

Presented by the family of the late F. Wolferstan Thomas.

KOEKKOEK, [W.]

One of the talented family of which Barend Cornelis was the most distinguished member, and doubtless a pupil of Johannes Hermanus Koekkoek.

98—The Old Town of Hoorne, Holland. 33 x 48½.

Gibb Bequest.

KOWALSKI, VON WIERUZ, [Alfred]

Born in Warsaw. Contemporary historical and genre painter. Pupil of Warsaw, Dresden and Munich Academies, at the last named under Alex. Wagner and Joseph Brandt. Many of his pictures owned in England and America.

99—The Huntsman. 30½ x 40½.

Presented by R. B. Angus, Esq., 1889.

KREMER, [Petrus]

Born in Antwerp in 1801. Successful historical and genre painter Pupil of Antwerp Academy under Herreyns and Van Brée. His first work followed Rubens and Van Dyck. Studied the old Netherland masters at the Louvre, and developed into one of the distinguished genre painters of his day.

100—The Studio of Jean Breughel. 1860. 43 x 35½.

Gibb Bequest.

KRIEGHOFF, [C.]

One of the earlier Canadian painters who excelled in the painting of Canadian rural life of earlier days. His work is interesting and valuable as an historical record of his time.

101—The Toll Bar. 11¼ x 20.

G. B. Cramp Bequest.

102—Habitant. 12½ x 10.

103—Habitant. 13½ x 10¼.

104—The Sleigh Drive. 15 x 19.

Nos. 102-104, J. H. R. Molson Bequest.

LANSYER, [Emmanuel]

Born at Isle-de-Bouin in 1835. French landscape and marine painter. Pupil of Courbet, Viollet-le-Duc and Harpignies. A good draughtsman and colorist. Medals in Paris, 1865, 1869; Legion of Honor in 1881.

105—La Rosée. 1883. 50¼ x 69.

Presented by R. B. Angus, Esq., 1889.

LARSSON, [Carl]

Swedish artist, painter of genre subjects. Contemporary.

106—The Blind Musician. 1884. 22½ x 14. W.

LAUGEE, [Désiré François]

Born at Maromme in 1823. Genre painter, pupil of Picot. He first exhibited portraits of good quality in the Salon of 1845, and then turned to genre and historical work. Medals, 1st class, 1861, 1863. Legion of Honor, 1865.

107—La rêcolte de pommes de terre. Une paysanne en repos. 15½ x 10¼. W. and Pastel.

Nos. 106-107, Tempest Bequest.

LÉPINAY, [E. G.]

Contemporary French artist, painter of marines and harbour scenes.

108—Entrance to Havre. 59 x 43½.

George Hague Bequest.

LESSORE, [Jules] R.I.

British school of landscape. Member in 1888 of the Royal Institute of Painters in Water Colors.

109—Little Hampton, Sussex. 10 x 7. W.

Tempest Bequest.

LEYS, [Jean Auguste Hendrik]

Belgian painter of merit, born at Antwerp in 1814. There studied under F. de Braekleer. His work was first exhibited in 1833 at Brussels, and he rapidly acquired a reputation. Created a Baron in 1862. Died in 1889. A statue was erected to his memory in Brussels. Was the recipient of many medals and decorations. Alma Tadema was one of his pupils.

110—Interior. 22½ x 26½.

Gibb Bequest.

LOIR, [Luigi]

Born at Goritz, Austria. Landscape painter, pupil of Parma Academy and of Pastolet. Became a French citizen and produced numerous works in oil of great merit, chiefly depicting the country and surroundings of Paris.

111—Auteuil.

Presented by Mrs. A. Baumgarten.

MANTEGNA [Andrea] 1431-1506

One of the masters of the Paduan School. Studied under Squarcione, who adopted him in 1441. Worked at first like the realists Schoppo and Schiavone, but afterwards became influenced by the Florentine School through Bellini, whose daughter he married. He painted works in fresco in Padua and Milan in his early Paduan style. His works show a close study of the antique as well as minute observation of nature. In no other painter's work is there found such a mixture of classicism and realism combined with rare dramatic power. The latter years of his life were troubled through the banishment of his son, and his greatly reduced circumstances. The examples shown are from the J. E. Taylor Collection, London.

112—Judith.

113—Dido.

Tempest Purchase Fund.

MARIS, [James]

Born at the Hague, 1837, died in 1899. The second of three brothers, Matthew, James and William, whose father was also a painter and their master. Went from his father's studio to Antwerp Academy to study, and in 1865 to Paris, where he worked under Hébert, a pupil of Couture and at L'Ecole des Beaux Arts, until 1869. First exhibited in the Salon in 1866, "Petite Fille Italienne." Afterwards, with occasional figure painting, he devoted himself to landscape, which he painted with equal freedom in oils and water colors. At his highest he produced work of great vigor, directness and variety.

114—The Bridge. Panel, 8 x 6¾.

115—On the Beach. 9 x 7.

116—Dutch Mill. 13 x 10. W.

117—A Little Student. 16½ x 11½. W.

118—A Fisherman. 11½ x 6½. W.

Nos. 114-118, Tempest Bequest.

119—Old Amsterdam. 17 x 23.

Presented by Dr. F. J. Shepherd.

120—Dordrecht. 38 x 31.

Presented by Dr. William Gardner.

119—*Old Amsterdam.* JAMES MARIS.

MARIS, [William]

Dutch artist, one of the three Maris brothers. A painter of landscapes and marines of great delicacy of tone and color. Soft, silvery grays, fleecy clouds and luscious greens are handled with great skill, both in oil and water color. He was one of the Presidents of the Teeken Maatschapy at The Hague. Died in 1910.

121—Milking Time. 39¾ x 54¾.

Tempest Purchase.

122—The Duck Pond. 37 x 26.

Presented by Mrs. E. B. Greenshields, in memory of E. B. Greenshields.

MAUFRA, [Maxime]

One of the later Impressionists, born at Nantes in 1861. After some years of commercial life, during which he worked at copying and sketching, he became a professional artist against the wishes of his family, and after five years of unremunerative work, held a small exhibition, which attracted the attention of M. Durand Ruel, who thereafter helped him in many ways. He paints in a light key and has his own conception of Nature, which he realizes with liberty and independence.

123—La Marne a Gournay. 23½ x 28½.

Tempest Purchase.

MAUVE, [Anton]

Born at Zaandam in 1838; died in 1889. Pupil of P. F. Van Os. Dutch painter of landscape and genre subjects. Among his earlier work may be seen traces of his master in painstaking finish and tendency to pleasant color without strength; but this disappeared when he went to Nature; and from that time breadth, simplicity and strength characterized his work. Always well recognized at home, he also received universal European honors. His work is chiefly drawn from the rural life of his native country.

124—Potato Diggers. 17 x 20½. W.

125—Dutch Cottage. 17 x 21¼. W.

Nos. 124 to 125, Tempest Bequest.

MAX, [Gabriel]

Born in Prague in 1840. History and genre painter, pupil of the Prague Academy, Vienna Academy and finally under Piloty at Munich. First exhibited in 1867, and has since acquired steadily increasing fame. Gold medals in Berlin and Munich. A large number of his works are owned in America, such as "The Martyrdom of St. Ludmilla," "Nydia," "Last Token," "The Lion's Bride."

126—The Raising of Jairus' Daughter. 48 x 71.

Presented by Lord Atholstan.

MAYR, [C.]

German genre painter, born at Gratz, Bavaria.

127—Getting Ready for Dinner. 1884. 6¾ x 3¾.

Tempest Bequest.

MAZUREL, [T.]

Painter of interiors with still life.

128—Supplies for the Larder. 28½ x 23.

Gibb Bequest.

McCALLUM, [Andrew]

Born at Nottingham, 1828, died 1902. Landscape painter. British School. Studied in Paris and Italy, and was for some time Director of Manchester School of Art.

129—Summer at Burnham Beeches. 36½ x 53.

Presented by R. B. Angus, Esq., 1889.

McNICHOLL, [Helen]

Talented young Canadian artist educated in the Schools of the Art Association who died in 1913.

130—Study of a Child. 24 x 20.

131—Under the Shadow of the Tent.

Presented by Mr. & Mrs. McNicholl.

122—*The Duck Pond.* WILLIAM MARIS.

MICHIE, [J.]

Scotch painter of genre subjects.

132—"Whistle and I'll come to thee, my lad." 1870. 21 x 29¼.

Hutton Bequest.

MILLET, [Francis D.]

1846–1912. American Artist of high standing, genre and figure painter.

133—The Tired Watcher. 43¼ x 42½.

Presented by Mr. C. Kraushaar, New York, 1909.

MONET, [Claude]

The history of this great French artist's life is inseparably connected with the story of Impressionism in France ; and to him is due the honor of making it one of the most prominent of latter-day art movements. Born in Paris in 1840, his inclinations were soon shown, and he entered the Atelier Gleyre. After some years of struggle against privation and disappointment, he first exhibited in the Salon, and later in 1874 he and his followers held a public exhibition of their work, which created a great sensation in the art world. This was followed by several exhibitions in France ; chiefly of his works, up to 1880 ; and he made his debut in England in 1888. An appreciation then made was that for strength and brilliancy of general tone and for decorative effect his work had few, if any, equals. It is large and simple in character, the colour vigorous to the utmost capacity of the prismatic tints, and bearing the impress of a highly sensitive artistic individuality.

134—Falaises. 25½ x 39.

Tempest Purchase Fund.

MONTICELLI, [Adolphe]

Born at Marseilles in 1824. Originally intended to be a musician, but his uncle, a musician, in whose care he was placed, was also an artist, and noting a marked taste for drawing in his nephew, instructed him in its elements. Subsequently Monticelli became pupil of Loudon and afterward of Aubert. Up to this point the art of Ingres was his ideal, but when he left Marseilles for Paris, he cared for nothing but color. Took rooms near Diaz, but it is said they never knew each other. Was influenced by the work of Diaz, but began to paint in his individual and eccentric style, full of beautiful, wild harmonies of color. He was careless and most eccentric in his habits and dress. Paralysis overtook him after returning to Marseilles, and he died there on July 4th, 1886.

135—Ladies in the Garden. 5¾ x 4½.
Murray Bequest.

136—Donkey Cart. 15½ x 23.

MORRICE, [J. W.] R.C.A.

Contemporary Canadian artist, born in Montreal. Living in Paris. Ranks among the foremost landscape painters of the day. His work is eagerly sought for, and examples are to be found in most of the Continental, American and Canadian galleries, and many private collections.

137—The Old Holton House. 23 x 28¼.

138—Afternoon, Tunis. 20½ x 25.
Nos. 136-138, Tempest Purchase Fund.

MORRIS, [J. C.]

English painter, whose favorite subject was sheep. His work was shown at the Royal Academy and other exhibitions, between the years 1851 and 1864.

139—Mountain Sheep. 1863. 30 x 50.
Gibb Bequest.

MUENIER, [Jules Alexis]

Distinguished contemporary French artist, Associate of La Société Nationale des Beaux Arts. Painter of large decorative subjects and of landscapes on the Riviera.

140—Baie de Menton, Soir. 26 x 36.
Tempest Purchase Fund.

NICHOLSON, [G. W.]

141—Fishing Boats on the Coast near Havre. 19½ x 36.

Presented by John Harris, Esq., 1879.

NOTERMAN, [Emmanuel]

Born in 1808, died 1863. Genre painter, pupil of Ghent Academy and later of Petrus Kremer. (No. 100). His pictures are full of minute detail and conscientiously finished.

142—A Zeeland Lady. 1863. Panel, 28 x 36.

Gibb Bequest.

O'NEIL, [H.] A.R.S.A.

Scotch painter of the middle of the XIX Century. An Associate Member of the Royal Scottish Academy.

143—The Smiling Girl. 11¼ x 13½.

Presented by the Executors of the late W. S. Paterson, Esq., 1908.

PASINI, [Alberto]

Italian artist, born at Buseto in 1826. Died at Cavoretto in 1899. A painter of Oriental life and landscape. Pupil of Ciceri, the elder, Isabey and Rousseau. Travelled much in the East, and resided in Turkey, Arabia and Persia. Was Honorary Professor of Academies at Parma and Turin, medallist at all the great Exhibitions. Officer of the Legion of Honor, 1878.

144—At the Mosque Door. 1875. 8½ x 6¾.

PATER, [Jean Baptiste Joseph]

Born at Valenciennes in 1695, died in Paris in 1736. French school of genre painters. Son of a sculptor and pupil of Watteau. His garden scenes and fetes were in the same manner as his master's, and full of grace and life. Was an excellent colorist. Overwork is said to have shortened his days. Member of the Academy, 1728.

145—Fête Champêtre. 7¾ x 10.

Nos. 144-145, Tempest Bequest.

PEEL, [James] R.B.A.

1812–1906. British school of landscape. Member of the Royal Society of British Artists.

146—View in Wales. 1870. 24 x 40.

Hutton Bequest.

PEEL, [Paul] R.C.A.

Born in Ontario in 1860, died at Paris in 1892. Was a most promising Canadian painter of genre subjects. Member of the Royal Canadian Academy.

147—The Spinner. 1881. 47¼ x 35¾.

Presented by W. G. Murray, Esq., 1882.

PELOUSE, [Léon Germain]

Born at Pierrelaye, France, in 1840, died in 1891. Modern French landscape painter, who shows great power and truth in the rendering of forest scenes and in his treatment of green foliage. Normandy was his favourite field. Medals, second class, 1873; first class, 1876, 1878. Legion of Honor, 1878.

148—Fossé au Teint, Rochefort. 21⅜ x 29¾.

149—Chemin de l'Etang à Poigny. 15 x 21½.

150—Landscape. 9½ x 16.

PENNE, [Charles Olivier]

Born at Paris in 1831. French landscape and animal painter, pupil of Léon Cogniet. Won the second prize of Rome, 1857. Painted many hunting scenes with dogs.

151—Chiens Bassets. 11½ x 17.

Nos. 148-151, Tempest Bequest.

PERCY, [Sydney R.]

British School. Landscape. One of four brothers of the talented Williams family, sons of Edward Williams. These brothers, with the exception of Edward C. Williams, who painted many excellent sea pieces, were well-known and favorite painters of chiefly Welsh mountain and lake scenery, and all exhibited largely in the Academy and English galleries. Percy exhibited some 272 pictures between 1842 and 1886. He died in 1887.

152—Lyn Idwal, North Wales. 1864. 36 x 72.

153—The River Llygwy, Moel Saibod, N.W. 1864. 34 x 48.

PYNE, [Thomas] R.I., R.B.A.

British landscape painter. Born 1843. Member of the Royal Institute of Painters in Water Colors, and of the Royal Society of British Artists. A very frequent exhibitor in the Royal Academy and Suffolk Street Galleries between 1863 and 1893.

154—View in Sussex. 1880. 13½ x 19½. W.

Tempest Bequest.

RAEBURN, [Sir Henry] R.A.

Born at Stockbridge, near Edinburgh, on March 4th, 1756; died at St. Bernard's, near Stockbridge, on the 8th July, 1823. The son of Robert Raeburn, a manufacturer, he was left an orphan when six years old. At the age of 15 he was apprenticed to a goldsmith, and introduced by him to David Martin, a well-known portrait painter of that day, who for some time helped him ; but he soon struck out for himself, and from painting minatures, advanced to portraits in oil, which were broad, vigorous and full of the character of his sitters. In 1778 he married, afterwards going to London for the first time, and thence to Rome to study continental work. Returning in 1780 to Edinburgh, he remained there until his death, painting portraits of almost all the great men and women of his day. In 1812, he was elected President of the Society of Scottish Artists; in 1813, A. R. A., and in 1814, R. A. On his visit to Edinburgh, 1822, George IV conferred upon him the degree of knighthood, and created him "Limner and Painter in Scotland to the King." Many foreign distinctions were also bestowed upon him.

155—Mrs. O'Beirne. 23 x 26.

Presented by James Ross, Esq., 1909.

RANGER, [H. W.]

American landscape painter, entirely self-taught. Native of New York State. Has painted much in Holland, and is favourably known by canvasses of exceedingly fine quality of color. Member of the American Water Color Society.

156—Scene at Berthier. 17½ x 25½.
Murray Bequest.

REYNTJENS, [H. E.]

Belgian Artist.

157—Le Dessert. 13½ x 17½.
Gibb Bequest.

RICHARDSON, [G.]

English painter of landscape and genre in water colour.

158—Scene in British Columbia. 10¾ x 17½.

159—Indian Totems, British Columbia. 10 x 14½.
Nos. 158-159, Presented by Executors of the late Mrs. W. B. Chapman, 1909.

RICHET, [Léon]

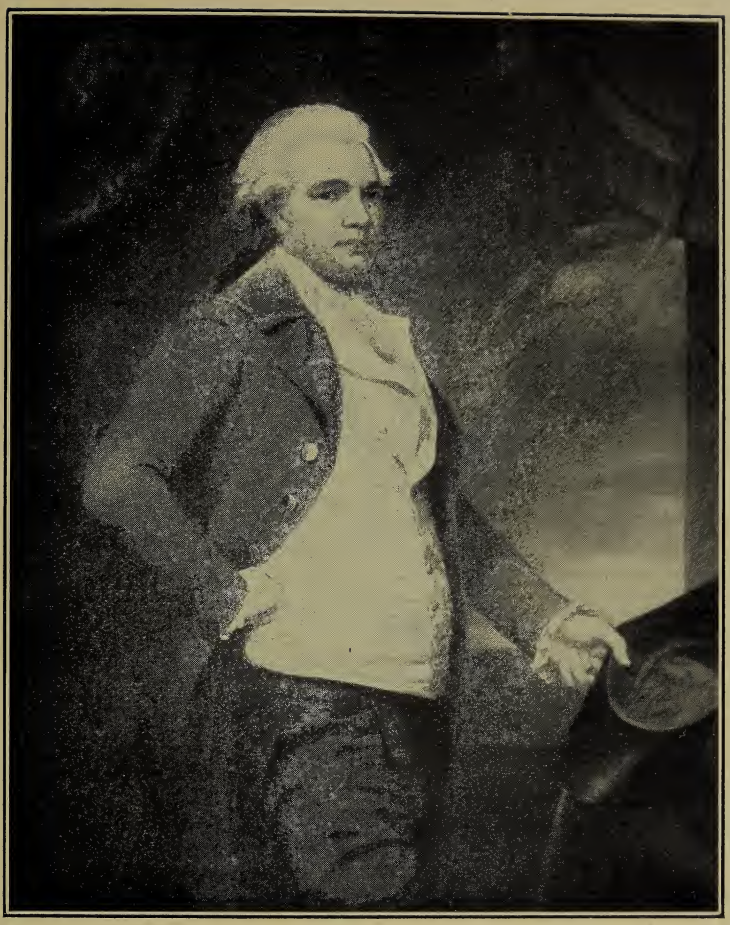
Born at Solesmes in 1847. French landscape painter. Pupil of Diaz, Lefebvre and Boulanger. Exhibited in the Salon in 1885.

160—Vieux Chêne, Forêt de Fontainebleau. 1867. Panel. 10¼ x 14.
Tempest Bequest.

RIVIERE, [Briton] R.A.

B. A. (Oxford) and member of Royal Academy. Deceased painter of original and attractive subjects and animal pictures, who has also painted successfully a number of portraits. He first exhibited at the Royal Academy at the age of 18 or 19. For some years he did much illustrative work, but since settling in London in 1870 he occupied himself with painting. He died in 1919.

161—St. George and the Dragon. 1909. 56½ x 46.
Donation.



163—*Portrait of John Chaplin, Esq.* GEORGE ROMNEY.

ROCHE, [Léo]

162—A Street in Algiers. 1890. Panel, 5¼ x 4.

Tempest Bequest.

ROMNEY, [George]

1734–1802. One of the foremost of English painters, junior contemporary of Gainsborough and Reynolds. At the age of 28, he left the North of England for London, and became a prolific painter of portraits, and fancy pictures. Simplicity, force of expression and a tendency to poetic treatment characterized his work. Among his subjects were great numbers of the political, religious and social world. Neither he nor his pictures were well known to the general public in his lifetime, chiefly, perhaps, because he refrained from exhibiting at the Royal Academy. He had a knowledge of music and wrote at least one composition. He died at the age of 68, survived by his wife whom he had married in his twenty-second year.

163—John Chaplin, Esq. 50 x 39.

Presented by the family of David Morrice, Esq., in memory of their parents.

RONNER, [Henriette]

Born at Amsterdam in 1821. Daughter and pupil of Joseph Augustus Knip. Well known as a painter of cats and other domestic animals, which she depicts with fine observation and humor. Has exhibited in the Royal Academy and New Water Colour Society. She died in 1909.

164—A Sabbath Day's Rest. Panel, 15½ x 13.

165—Paternal Alarm. Panel, 9¼ x 6¼.

Nos. 164-165, Gibb Bequest.

ROULLET, [Gaston]

166—La Baie des Morts, Coast of Brittany. 1885. 41 x 69.

Purchased, 1887.

ROYBET, [Ferdinand Victor Léon]

French Artist, born at Uzes, in 1840. Figure painter; pupil of Ecole des Beaux Arts in Lyons. Settled in Paris, where his "Jester of Henri III" took a medal at the Salon, 1866. Later became Professor of Engraving at Lyons.

167—Head of a Man. 25¼ x 21.

Presented by David Morrice, Esq., 1909.

SALANSON, [Eugène]

Born at Albert, France. Pupil of Cogniet and Bouguereau. Paints subjects of the sea coast with a frank and sympathetic touch. Has varied his work by occasional portraits. Exhibited first in the Salon in 1885, and almost yearly since. Exhibited in 1892 in the Royal Academy.

168—The Fisher Girl. 43½ x 29.

Presented by John Hope, Esq., 1889.

SALENTIN, [Hubert]

Born at Zulpich, in 1822. Resided at Düsseldorf. Genre and landscape painter, pupil of Düsseldorf Academy, under Schadow, Karl Sohn and Tiedemann. Paints attractive and characteristic scenes from peasant life in West Germany.

169—Grandma's Pancakes. 1857. 25¾ x 22.

Gibb Bequest.

SAMUEL, [C. E.]

Canadian painter of genre subjects.

170—The Empty Cradle. 1881. 25½ x 21½.

Presented by Hugh McLennan, Esq., 1883.

SANDERCOCK, [H.]

British landscape and marine painter, chiefly of scenes in Devonshire.

171—Sea Shore Effect. 17¾ x 19. W.

Tempest Bequest.

SCHAEFELS, [Luc]

172—Still Life, 1872. 48½ x 33¾.

Gibb Bequest.

SCHIEDGES, [P. P.]

173—Landscape. 18¾ x 13¾.

G. B. Cramp Bequest.

SEGHERS, [H.]

174—Becalmed. 12 x 8.

Tempest Bequest.

SHAYER, [Wm.]

1788–1879. English painter, chiefly of cattle and sheep. For half a century he was a constant and prolific contributor to the exhibitions of the Society of British Artists, of which he became a member.

175—Gypsy Camp. 20 x 23¼.

G. B. Cramp Bequest.

SLATER, [W. J.]

British school of landscape painting. A painter of cattle, and of landscapes of considerable merit.

176—Landscape with Cattle. 39½ x 27½.

Presented by Estate Late W. S. Paterson, 1908.

SMILLIE, [George H.] N.A.

Born at New York in 1840, son of James Smillie, the Engraver, Pupil of J. M. Hart. First exhibited in the National Academy in 1863. Elected a member of the Academy in 1882. Member of the Society of American Artists.

177—A Coming Squall, Cape Ann. 1880. 19 x 33.

Presented by W. C. Smillie, Esq., 1880.

SOEST, [Louis Van]

Born in 1867. Contemporary Dutch landscape painter of great merit. Entirely self-taught. Awarded medal at Brussels. Second class, Paris, 1900. One of the few modern Dutch painters who is represented in the Luxembourg Museum.

178—Winter in Holland. 23½ x 31½.

Murray Bequest.

SOLOMON [Abraham]

English painter of domestic and genre subjects. Exhibited thirty-three pictures in the Royal Academy between 1840 and 1862.

179—The Acquittal. 18 x 21½.

Hutton Bequest.

STANFIELD, [George Clarkson]

Son of the great Clarkson Stanfield, was born at London in 1828, died in 1878. British School. Painted numerous Marines and Continental landscapes between 1844 and 1876, during which period he exhibited seventy-three pictures in the Royal Academy, and forty-nine in the British Institute.

180—St. Matthias' Church, Trèves. 1863. 19¼ x 30.

181—Beilstein on the Moselle. 1862. 20 x 30.

Nos. 180-181, Gibb Bequest.

TAPIRO, [José]

Spanish artist residing in Paris. Painter of genre subjects under Italian influence.

182—Italian Girl. 15¾ x 10¾. W.

Tempest Bequest.

TAYLOR, [H. K.]

British Marine Painter, a follower of Clarkson Stanfield. Exhibited numerous pictures between 1857 and 1869.

183—Fishing Boats off Dover. 30¼ x 48.

TENNANT, [John] R.B.A.

British School. Born at London in 1796. Painted at first subject pictures, such as "Meg Merriles," "The Smuggler," but afterwards turned to landscape. In 1842 became member of Society of British Artists. Exhibited between 1820 and 1847. Died in 1872.

184—Eyott on the Thames, near Henley. 1863. 26 x 42.

Nos. 184-185, Gibb Bequest.

185—Landscape. 1837. 31½ x 48.

G. B. Cramp Bequest.

THOLEN, [Willem Bastien]

Born in 1860. Contemporary artist of the modern Dutch school. Paints landscapes, interiors, street scenes and figures with equal strength and facility. His natural talent and circumstances in early life led him to his true vocation. In 1886 he went to The Hague, and there developed rapidly, following to a great extent his own method. He has obtained medals at London, Paris, Berlin, Brussels, Antwerp and elsewhere, and his work is to be found in many public galleries, and in the private collections of England and America.

186—Sand Dunes, Scheveningen, Holland. 33 x 43.

Tempest Purchase Fund.

187—Rear of Houses. 15¾ x 25¾.

Murray Bequest.

THOMPSON, [Harry]

Born in London; contemporary. Genre and landscape painter, educated in France under Marechal and Busson. Medal, 3rd class, Paris, 1884.

188—Sheep. 18 x 30.

189—Girl and Pet Calf. 18¼ x 21¾.

Nos. 188-189, Tempest Bequest.

THOMSON, [Rev. John] H.R.S.A.

Born at Dailly, Ayrshire, in 1778, died in 1840. An amateur landscape painter, pupil of Alexander Nasmyth. First exhibited in 1808 with Society of Associated Artists, to which he contributed one hundred and nine pictures from 1808 to 1840. Honorary member of Royal Scottish Academy.

190—Castle on the Cliff. 8¼ x 13¼.

Murray Bequest.

191—Scene on the Girvin. 19½ x 29½.

G. B. Cramp Bequest.

TOWERS, [J.]

English painter of attractive landscapes who exhibited at the Royal Academy and other exhibitions in the latter part of the nineteenth century.

192—River Scene. 1890. 23¼ x 35½.

Presented by Capt. J. J. Riley.

TROYON, [Constant]

Born at Sèvres, 1810; died at Paris in 1865. Worked when young in the porcelain factory, as his father had. Afterwards landscape and animal painter, pupil of Riocreux and Poupart, and influenced by Rocqueplan. First exhibited as a landscape painter in the Salon of 1833, and displayed a sentiment for light and color of the first order. In 1847, after a visit to Holland, he exhibited a cattle piece so grand in spirit and so powerful in color, that his fame was at once established. He built up the school of French cattle painting founded by Bracassat. Legion of Honor in 1849. Between 1833 and 1865, sixty of his paintings were hung in the Salon.

193—Villaegois à la Porte d'une Chaumière. 15¾ x 13.

194—Moonlight. Panel, 7½ x 8½.

Nos. 193-194, Tempest Bequest.

VAN ESSEN, [Jan]

195—Sheep and Hamlet. 21 x 31.

G. B. Cramp Bequest.

197—*Portrait of a Gentleman.*
BARTHOLOME VAN DER HELST.

VAN GOYEN, [Jan]

Dutch painter, born at Leyden, January 13th, 1596. Died at The Hague, in 1656. A pupil of Esaias Van der Velde, 1616, after having studied under various artists. In 1618 settled in Leyden, and remained there until 1631, when he removed to The Hague, where he was President of the Guild. His beautiful landscapes are much appreciated for their aerial effects, and for the wonderful atmosphere and distance which are such strong features in them. Examples of his work are to be found in all the principal galleries and most of the private collections in Europe and in this Continent.

196—A Dutch Town. 21½ x 34.

Tempest Purchase Fund.

VAN DER HELST, [Bartholomeus]

Portrait painter, born at Haarlem about 1611, a contemporary of Rembrandt, settled in Amsterdam and there remained for the greater part of his life. He was a foundation member of the Painters' Guild, 1634. He was successful in obtaining many commissions for portraits, and groups of civic officials and officers of various Guilds. The strength of his work lies in its simplicity of conception, in its vigorous solidity of method, and in its unfailing carefulness. He died in Amsterdam in 1670.

197—Portrait of a Gentleman.

Presented by the Hon. L. J. Forget.

VAN MASTENBROEK, [J. H.]

Contemporary Dutch painter, who depicts town and harbor scenes in his native land in fine color and with much imagination.

198—The Harbour. 1897. 24¼ x 38¾.

Presented by E. B. Greenshields, Esq., 1909.

VAN REYMERSWALE, [Marinus]

Painter of the Flemish School. Born in Zeeland in 1497. Died at the age of 70 or over. The subjects of many of his known pictures appertain to the Bible and Religion. His paintings, thorough, elaborate and harmonious in colour, indicate the influence of Quentin Matsys, from whom he may have received instruction.

199—The Cardinal. 36 x 43.

Presented by Sir Wm. C. Van Horne.

VAN SCHENDEL, [Petrus]

Dutch painter, born at Terheyden in 1806. Worked at Antwerp Academy, 1822 to 1828, under Van Brée. Wiertz was one of his fellow pupils. Returned to Holland, and for some time painted portraits. Thence he went to Brussels in 1845, produced several market scenes at night, as "Evening Market at Antwerp," "The Fish Market," in the Berlin gallery. He also painted a few subjects from sacred and profane history. He died at Brussels in 1870.

200—Market Scene, Antwerp, Moonlight. 1861. 48½ x 40.
Gibb Bequest.

VAN SEVERDONCK, [Joseph]

Dutch Genre painter. Pupil ot Wappers.

201—A Pigeon Cot. 1861. Panel, 6¾ x 9.

202—Sheep. 1861. Panel, 6¾ x 9.

VERBOECKHOVEN, [Eugène Joseph]

Born at Warneton, West Flanders, in 1799, died in Brussels in 1881. Animal painter, pupil of Balthazar Ommeganck. Member of Brussels, Antwerp, Ghent, Amsterdam and St. Petersburgh Academies. Examples of his work in all the chief Continental galleries. Member of the Legion of Honor, Order of the Iron Cross, and Bavarian and Portuguese Orders of Merit.

203—Stable Interior. 1854. 32½ x 45½.
Nos. 201-203, Gibb Bequest.

204—A Farm Yard Scene. 1854. Panel, 21½ x 29.
Presented by John Harris, Esq., 1879.

VERHEYDEN, [Franciscus]

Born at Louvain, 1806. Genre painter, pupil in Paris of Jérôme Langlois.

205—The School Mistress' Fête. 1860. 35 x 43.

206—A Pinch of Snuff. 33¼ x 41¼.

207—La Confidante. 1861. 40½ x 32½.

VERHOVEN-BALL, [Adrian Joseph]

Belgian Artist, painter of genre and flower pieces. Born in Antwerp in 1824. A pupil of Leys (No. 110) and of the Antwerp Academy. Several medals. For ten years President of the Fine Arts Section, Cercle Artistique, Antwerp.

208—The Drawing Lesson. 39¼ x 27½.

Nos. 205-208, Gibb Bequest.

VERNIER, [Emile Louis]

Born at Lons-le-Saulnier (Jura), in 1831. French School. Pupil of Colette. Landscape and coast scenes formed the chief subjects of his work. He was also a well-known lithographer and his lithographs of the works of Corot, Rousseau, Millet and Courbet are of a high degree of excellence. Held Medals for both painting and lithography, and received the Cross of the Legion of Honour in 1881. He died May 26th, 1887.

209—Le Retour des Crevettières. 1882. 44 x 64½.

Presented by R. B. Angus, Esq., 1889.

VERSCHUUR, [Wouterus]

Born in Amsterdam, June 11, 1812. Died at Verdun, July 4, 1874. Landscape and animal painter, pupil of Van Os and Steffelaar. Member of Amsterdam & Rotterdam Academies. Medals at Amsterdam, 1831, 1832 and 1838; Hague, 1858, 1859.

210—A Wayside Inn, Flanders. 39½ x 50½.

VERWÉE, [Jacques Alfred]

Contemporary Dutch landscape and animal painter, born in Brussels. Son of Louis Pierre Verwée (born in Brussels in 1812). A pupil of Eugene Verboeckhoven. Painted in Brussels with great success, and his pictures are to be found in most collections in Belgium.

211—Cattle Returning from Pasture. 1860. 61½ x 95.

Nos. 210-211, Gibb Bequest.

VEYRASSAT, [J.]

French painter and etcher of the nineteenth century. Born in Paris, 1825. Legion of Honour, 1878. He painted rural subject pictures and scenes of country life in general, in oil and water-colour.

212—Harvest. 8½ x 12½.

VICKERS, [A.]

English landscapist whose works appeared in large number at the exhibitions of the Royal Academy, British Institution and Society of British Artists between 1828 and 1868.

213—Landscape. 10¼ x 14½.
Nos. 212 and 213, G. B. Cramp Bequest.

VILLEGAS, [R., y Cordero]

Spanish painter of Moorish subjects in the manner of José Villegas, and a follower of Fortuny. Resided at Rome.

214—A Bazaar at Tunis. 29½ x 18¾.
Presented by M. H. Gault, Esq., 1881.

WAGNER, [T.]

Dutch figure and portrait painter.

215—The Châtelaine. 1860. 54½ x 42.
Gibb Bequest.

WAINWRIGHT, [J. A.]

216—Landscape with Cattle. 19¼ x 29½.
G. B. Cramp Bequest.

WAITE, [James Clarke], R. B. A.

British school of genre painting. Member of Royal Society of British Artists.

217—All Fours. 30 x 25½.

218—Home with the Bairns. 30 x 25½.
Nos. 217-218, Hutton Bequest.

WALTERS, [G. S.] R.B.A.

Accomplished and prolific English painter whose works were exhibited from 1860 to 1893. No less than 340 of his pictures were hung at the exhibitions of the Society of British Artists alone, and many others at the exhibitions of the Royal Academy and other institutions.

219—War-ships in their Last Haven. 12¾ x 19¾. W.

220—Breezy Day off Coast. 12¾ x 19¾. W.

Nos. 219-220, G. B. Cramp Bequest.

WATSON, [Homer] R.C.A.

Canadian landscape painter. Born at Doon, Ont., in 1855. Contemporary. First exhibited in 1879. Ontario Society of Artists. Represented in the Royal Academy, Glasgow Institute, and Walker Art Gallery, Liverpool. Member of the Royal Canadian Academy.

221—A Coming Storm in the Adirondacks. 1879. 34¼ x 47¼.

Presented by George Hague, Esq., 1887.

222—Below the Mill. 50½ x 36½.

Purchased.

WAY, [C. Jones] R. C. A.

Born at Dartmouth, and began art studies at South Kensington. Came to Canada early and painted landscape in water colour, 1859. For some years President of Society of Canadian Artists. Appointed member of Royal Canadian Academy on its foundation in 1880. Honorary member Société des Peintres Suisses. Exhibits at Lausanne and London. Lives in Lausanne.

223—Monte Rotunda. 30 x 44½. W.

Purchased.

224—Start Bay, Devon. 17¼ x 28½. W.

G. B. Cramp Bequest.

WEBB, [James]

British. One of the painters of pastoral woodland and coast scenery who aimed at the portrayal of simple natural effects, painted chiefly on the spot, with little regard to traditional rules of composition and *chiaroscuro*. Contemporaries, Hughes, Stanton, T. Wade, E. M. Wimperis.

225—Ehrenbreitstein on the Rhine. 1860. 30 x 50¾.
Gibb Bequest.

WEBER, [T.]

English artist of the second half of the nineteenth century.

226—Boats Entering Harbour. 7 x 10.
G. B. Cramp Bequest.

WEISSENBRUCH, [John Henry]

One of the great modern Dutch Artists. Born, June 19th, 1824. Died, March 24th, 1903. A pupil of Van Hove, and afterwards of Shelfhout. His manner is graphic and forcible; his interpretations of nature, plain and spontaneous, the result of intense love of outdoor life and study of every mood of nature. Gold Medals, Paris, Amsterdam, Chicago, etc. Orders of St. Michael of Bavaria, and of Oranje-Nassau, etc.

227—The Sea Shore. 38¾ x 15¾.
Tempest Purchase Fund.

228—Landscape and Canal. 23 x 36.
Presented by Mrs. A. A. Browne, in memory of Dr. Arthur A. Browne.

229—The Wind Mill. 26½ x 19½.
Presented by Mrs. G. Ross Robertson, in memory of her husband.

WHITEMORE, [William R.]

230—Old Fisherman Playing "Solitaire."
J. H. R. Molson, Bequest.

228—*Landscape and Canal.*

JOHN HENRY WEISSENBRUCH.

WILLIAMS, [G. A.]

British School. One of the artistic family of Williams (see No. 144.)

231—English Merrymaking. 1853. 36 x 52½.

Gibb Bequest.

WOODCOCK, [Percy F.] R. C. A.

Canadian Artist, born at Athens, Ont., in 1855. Contemporary, landscape and genre painter. Studied at Paris under Gerome and Constant. Exhibited in Salon in 1883. Member of the Royal Canadian Academy.

232—"Il m'aime." 24 x 62.

Presented by the Artist, 1892.

233—A Canadian Farm. 1892. 47 x 69.

Presented by W. G. Murray, Esq., 1892.

234—View near Montreal.

Presented by the Artist.

WYLD, [William]

British landscape and genre painter. 1806–1889. Best known as a landscape water-colorist, but worked also in oils. Friend of Bonington. Represented at the Luxembourg and South Kensington.

235—Tremezzo. 11¾ x 19¾. W.

236—Bagnères de Bigorre. 1872. 6 x 9¼. W.

Nos. 235-236, Tempest Bequest.

YON, [Edmond Charles]

Born in Paris in 1836, died in 1910. French landscape painter, pupil of Lequien. At first practiced wood engraving, but since 1875 has painted many charming landscapes. Legion of Honour, 1886.

237—Sur la Rivière l'Eure. 15 x 24.

ZIEM, [Félix François]

Born at Beaune in 1822. In his earlier work he painted many fine pictures of French, Dutch and Turkish scenery, but it was when he commenced work in Venice that he found his vocation. His magnificent coloring was his strongest feature, and his sunrise and sunset pictures show Venice in great splendor of color. Received his first Salon medal in 1851, and was made an Officer of the Legion of Honour in 1878. Died 1911.

238—The Storm. 3 x 3⅛. W.

Nos. 237 and 238, Tempest Bequest.

ZUGEL, [Prof. Heinrich]

Born at Murrhardt, Suabia, in 1850. German animal painter, especially of sheep. Studied in Stuttgart Art School until 1876, then under Anton Braith, the cattle painter, in Munich. At first painted with much detail, but a study of Troyon and Rosa Bonheur changed and broadened his style.

239—Sheep Returning from Pasture. 1889. 45½ x 71.

Presented by Mrs. W. R. Elmenhorst, 1895.

ZWART, [W. de]

Dutch modern landscape painter.

240—Landscape. 14 x 19. W.

Tempest Bequest.

241—Le Penseur, Bronze, by Auguste Rodin.

Tempest Purchase.

242—Clay Model, "The Onslaught," by Dr. R. Tait McKenzie.

Purchased by subscription.

THE WILLIAM JOHN AND AGNES LEARMONT COLLECTION

Paintings

ARTZ, [Adolph]

Dutch painter in oil and water colours, whose subjects are principally scenes from rustic life. It is now (1920) some forty-five years or more since his work was first exhibited.

500—Old Fisherman. 8¾ x 6½.

BARNSLEY, (J. M.]

See No. 5.

501—The end of the Day. W. 13¼ x 9¾.

BERCHEM, [Nicholas]

1620–1683. Native of Haarlem. Studied under Jan van Goijen and others and became a famous artist, excelling particularly in delightful landscapes, of which he was one of the great masters of his country. His paintings appear in many European galleries and in private galleries in England.

502—Herdsman with Cattle. 11½ x 9¼.

BLOMMERS, [B. J.]

Contemporary Dutch artist.

503—The Mother's Joy. 14 x 10.

BOL, [Ferdinand]

1611–1681. Born at Dordrecht. Produced some very fine work under influence and in imitation of Rembrandt, under whom he originally studied, but was a most uncertain painter and his later work showed much degeneration. Painted many historical pictures and excelled in portraits.

504—Man in Armour. 16¼ x 12¼.

BONINGTON, [R. P.]

1801–1828. Born in England, where he spent his early boyhood, he studied at the age of 15 in the Louvre and entered at the Ecole des Beaux Arts. By training he belongs more to the French than the English school, yet he frequently journeyed to London and there studied Constable especially. He sojourned for some time in Venice. A versatile artist, facile beyond his years, he painted with grace, force and charm.

505—The Cavalier. 29½ x 24½.

506—View, South Coast of England. 7 x 13¾.

BOSBOOM, [Jan]

See No. 13.

507—Interior of a Church. 10 x 14.

508—Exterior of a Church. W. 9¼ x 7

509—Interior Delft Church. W. 10½ x 7½.

CALLCOTT, [Sir A.] R. A.

1779–1844. English painter of landscape and marine and figure pieces. His landscapes and marines were painted in England, Italy and Holland. He was knighted by the Queen in recognition of his merits as an artist and the esteem in which he was held. He was a brother of Dr. Callcott, the distinguished musical composer.

510—Milton dictating Paradise Lost. 13½ x 16½.

CANALETTO, [Antonio Canale]

1697–1768. A Venetian who occupied himself largely in producing views of Venice, which for their great truth to nature, and for their extraordinary effect, perspective and colour, met with an immense success, and are still most highly esteemed. He also painted, amongst other subjects, many striking views of London.

511—View near Rome. 8½ x 11½.

CAZIN, [J. C.]

1840–1900. French painter. Studied under Lecoq de Boisbaudran and went to England, where he came under the influence of the pre-Raphaelite school. From 1883 he principally produced landscapes, luminously painted and full of sentiment. He was Vice-President of the Soc. Nat. des Beaux Arts and Knight of the Legion of Honour.

512—A Hot Summer's Day. 12¼ x 15½.

CLINT, [G.] A. R. A.

1770–1854. Native of London. A talented painter of portraits, noteworthy among which is a series of pictures representing a phase of the English drama of a century ago, in which appear, in character, Charles Kemble, Mathews, Mrs. Davenport, Kean, Miss Foote, Macready and other eminent actors.

513—The Earl of Egremont. 16½ x 10¾.

CONSTABLE, [John] R. A.

1776–1837. One of the greatest English landscape painters. A great lover and student of nature and scenes of life in rural settings, which he portrayed with a genius that brought him renown on the continent as well as in his native England, where he spent his life. He influenced French landscape painting in considerable measure.

514—Flatford House, near Willie Lott's House. 15 x 21¼.

515—Landscape. 6¾ x 4¼.

516—Kew Bridge. 4½ x 7¼.

COROT, [J. B. C.]

See No. 30.

517—Portrait of a Girl. 15 x 9½.

518—The Willow Walk. 11½ x 17.

COTMAN, [John Sell]

1782–1842. English painter of landscapes and marine pieces in oil and water colours and an etcher of architectural antiquities in England and Normandy. In large measure self-taught, he attained to a high degree of excellence, especially in water colours. (See John Crome.)

519—Storm off the Nore. W. 9½ x 15.

COURBET [Gustave]

1819–1877. A French painter of landscapes distinguished by truth and simplicity, of well executed animal pieces and of portraits of great merit. He was a prominent Communist and eventually retired into Switzerland, where he died.

520—The Pool in the Woods. 17¼ x 21.

COX, [David]

1783–1859. An eminent English landscape painter in water colour and, comparatively late in life, in oil. Possessing a vigorous touch, he always produced striking and often imposing results in portraying the diversified scenery of Britain. N. Wales was his favourite haunt.

521—View in Wales. W. 10¼ x 7.

CROME, [John] [Old Crome]

1769–1821. Usually styled "Old Crome," to distinguish him from his son, John Bernay, who was also a painter. He produced many excellent pictures and founded a very important local school of painting, of which John Sell Cotman was next to himself in merit. His pictures were always in demand in his native county of Norfolk—where they are still greatly cherished—and are not on view in public galleries to the extent usual with works of such excellence.

522—A Woodland Scene. 9¼ x 11¾.

523—Moonlight on the Ware. 11¼ x 8.

CUYP, [Albert]

1605–1691. Though an eminent painter in a diversified range of subjects, not much is known of his life. He was born at Dordrecht and studied under his father and lived chiefly on his estate near his native town. Sea shores with shipping in breeze or sultry calm, river borders often with cattle in the foreground, throngs of skaters, were painted by him with great charm and fine atmospheric effects. He also painted portraits, church interiors and still life.

524—The White Horse. 8¾ x 13¼.

DAUBIGNY, [C. F.]

See No. 37.

525—The Valley of the Dieppe. 12¾ x 22.

DAUMIER, [H.]

1808–1879. French caricaturist and painter. Noted for his able portrayal of Parisian types.

526—Peasant's Head. 13½ x 10¼.

DE BOCK, [Théophile]

See No. 39.

527—Landscape. 7½ x 10.

DECAMPS, [A. G.]

1803–1860. A member of the French romantic school who embraces in his range landscapes and historical, animal and genre painting. Unconventional in his ways and adverse to systematic training, he moved through the South of France, Switzerland, Italy and on to the Levant. Representation of wild scenery and objects was his forte, and in this he was aided in marked degree by his great mastery of light and shade.

528—The Door of the Shrine. 11¼ x 9.

529—The Old Game Keeper. 10 x 6½.

DE HEEM, [Jan Davidsz]

1600–1674. Up to his own day the greatest painter of still life, excelling most particularly in transparent effects of glass and crystal. His works are still held in high estimation.

530—Still Life. 26 x 32.

DE HOOCH [Pieter]

See No. 41.

531—Dutch Scene. (Attributed.) 20 x 21½.

DIAZ, [Narcisse V.]

See No. 43.

532—Meditation. 8¼ x 6.

533—The Heart of the Forest. 7½ x 9¼.

DOMENICHINO, [Domenico Zampieri]

1581–1641. A noted Italian painter, chiefly of religious and mythological subjects and especially church frescoes, altar pieces, etc. He was principal painter and architect to the Pontifical Palace under Pope Gregory XV.

534—(Attributed.) 9½ x 7¾.

DOWNMAN, [John] A. R. A.

1750–1824. English artist who studied under Benj. West. Painted subject pictures in water colour and oil, and excelled in portraits gracefully sketched and charmingly tinged with colours. These were very numerous and included most of the English men and women prominent in society of the day, as well as members of the English and Russian royal families. The interest of his portraits was frequently enhanced by Downman pencilling notes upon them concerning the subjects and their sittings. Many of his portraits were engraved.

535—Portrait of Miss Boyd. 8½ x 7¼.

DUPRÉ, [Jules]

See No. 45.

536—Marine. 14½ x 18.

DUPRÉ, [Léon Victor]

See No. 46.

537—On the River Oise. 3¾ x 8.

EDSON, [Allan]

See No. 50.

538—Landscape with Trees. W. 13½ x 9.

ETTY, [W.] R. A.

See No. 53.

539—Love Triumphant. 16 x 12¼.

FANTIN-LATOUR, [Henri]

See No. 55.

540—The Readers. 6¾ x 6½.

FORTUNY Y CARBO, [Mariano]

1841–1874. An original Spanish painter of brilliant promise during his short career in Spain, Algiers and Rome. He excelled in bright, sparkling painting of genre subjects, oriental scenes, streets, interiors, single figures, &c.

541—Bedouin Chief. 8¼ x 5¼.

GAINSBOROUGH, [Thomas] R. A.

See No. 60.

542—Landscape with Goats. 25¼ x 25¾.

543—The Hon. Mrs. Molyneux. 29 x 24. (Attributed).

544—The Mower Whetting his Scythe. 13½ x 11½. (Attributed.)

545—Richard Owen Cambridge, Esq. W. 8 x 6¾.

GRACE, [J. E.] R. B. A.

English landscape artist, many of whose paintings were shown at the Royal Academy and other exhibitions from about the year 1870. He died about 1909.

646—Beeches. W. 17¼ x 11½.

GUARDI, [Francesco]

1712–1793. Venetian painter of note, especially in the direction of Venetian architecture and canals.

547—Scene near Venice. 6¼ x 4.

548—Scene near Venice. 6¼ x 4.

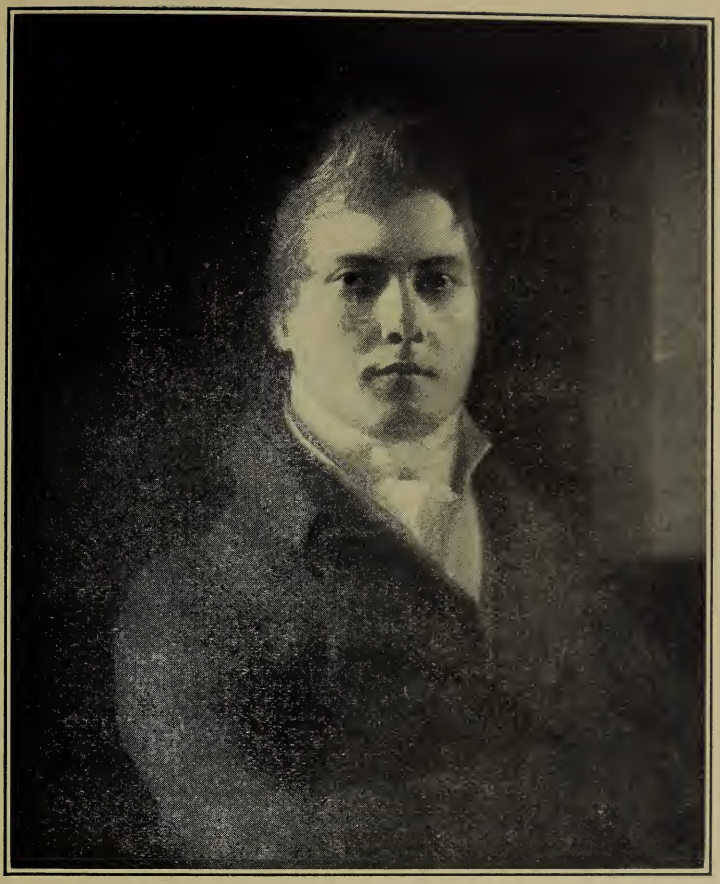
HAVERMAN, [H. J.]

549—Portrait of James Maris. W. 14 x 13½.

HENNER, [J. J.]

See No. 73.

550—The Bather. 8¼ x 15¼.



589—D. McDonald, M. P. Sir Henry Raeburn, R. A.

HOLLAND, [James]

1800–1870. English landscape painter, whose works in water colour and oil reflected his tours through Southern Europe, Holland and N. Wales.

551—Lago di Guardi. Night Scene. 10¾ x 16½.

HOPPNER, [John] R. A.

1758–1810. Born in London of German parents, and spent his life there. He was one of the great portrait painters in England at the time, being a contemporary of Reynolds, Raeburn, Romney, Gainsborough and Lawrence. Hoppner was at his best in the portraiture of women and children. He gave indications of high ability for landscape painting, but did not pursue it.

552—T. Forbes Mackenzie, Esq. 29¼ x 24¼.

553—Lady Byng. 14¾ x 10¼.

ISRAELS, [Josef]

See No. 84.

554—Madame Israels. 23½ x 20.

555—Grace before Meals. W. 9½ x 13.

556—The Waders. W. 14½ x 20½.

JACQUE, [Charles]

See No. 91.

557—Sheep. 5½ x 8.

KUEHL, [G.]

558—The Two Friends. 5½ x 9¼.

LELY, [Sir Peter]

1618–1680. Son of a Westphalian captain of infantry, who changed his name from Van der Faes to Lely. On the death of Van Dyck in England, Lely, being then 22 years of age, determined to visit that country. He first painted landscapes, but finding that portraits were most in demand, he pursued that branch of the art, painting amongst others, Charles I, Oliver Cromwell, and Charles II, who made him a baronet.

559—Miss Dodds. 29¼ x 24¼.

L'HERMITTE, [Léon Augustin]

1844. Peasant born, inspired by deep love of nature and sympathy with pastoral and agricultural life. L'Hermitte occupies a high place amongst contemporary French landscapists. His pictures represent the occupations and open air surroundings of peasant life, and his subjects are chosen with fine judgment and instinct for beauty.

560—Ruins of Chateau Thierry. 14¼ x 21¼.

LINNELL, [John]

1792–1882. English portrait and landscape painter, who first exhibited at the Royal Academy at the age of 15, and gained a landscape prize from the British Institution two years later. Born in London, he lived there chiefly until, at the age of 60, he retired to Redhill.

561—Landscape with Sheep. 16¼ x 12.

MAIGNAN, [A.]

French painter, whose subjects are principally interiors and landscapes. Medallist successively of third, second and first class. Legion of Honour 1883.

562—Interior, Normandy. 13¼ x 9½.

MARIS, [James]

See No. 114.

563—River de Wall near Gorcum. 14 x 23¼.

564—The Picture Book. 9½ x 7¼.

565—Entrance to a Canal. 16½ x 24¼.

566—A Corner in Amsterdam. 8¾ x 7.

567—Canal in Holland. 3¾ x 6¾.

568—A Corner in Amsterdam. 18¼ x 29¾.

MARIS, [Matthew]

1835–1917. One of the three brothers of the Dutch artist family. His works tend to dreamy, poetical sentiment, and are marked by fine decorative feeling. At the age of 34 he left his native country for Paris, where he was influenced by the French school and especially by Hamon. Several years later he settled in London, where he lived a retired life.

569—Head of a Lady. 7½ x 5½.

570—A Street in Old Amsterdam. 8 x 5.

MARIS, [Simon]

Dutch contemporary. A son of William and nephew of Matthew and James Maris, he is one of the third generation of painters in that family.

571—The First Born. 33 x 21½.

MARIS, [William]

See No. 121.

572—On the Sands, Scheveningen. 4¾ x 5¾.

573—Pleasant Pastures, Holland. 12½ x 19½.

MAUVE, [Anton]

See No. 124.

574—The Cowherd. 8¾ x 14½.

575—Running before the Wind. 6 x 8.

576—The Return of the Flock. 19½ x 31.

MESDAG, [H. W.]

1831–1915. Famous Dutch marine painter, Gold Medallist at two international exhibitions and member of the Legion of Honour.

577—Moonlight, Coast of Holland. 16 x 11½.

METTLING, [V. L.]

French genre painter.

578—Putting their Heads Together. 3½ x 3¾.

MICHEL, [G.]

1763–1843. French landscape painter, whose favourite field was the plain stretching from Montmartre out to the mouth of St. Denis. He produced hundreds of pictures which did not come into public notice until half a century after his death. In style they may be compared with the work of the English painter, "Old Crome."

579—Landscape near Paris. 9 x 13¼.

MONTICELLI, [Adolph]

See No. 135.

580—A Garden Party. 11½ x 18.

581—Une Fête Intime. 13¼ x 20.

MORLAND, [George]

1703–1804. English realistic painter of country life, whose work is characterized by truthfulness of representation, excellence of painting, richness of colour and light. He also did good portrait work. He came from an artist family, his father and grandfather having been well-known painters. Though easy going and convivial, he was one of the most productive of painters, his engraved works alone being known to have numbered at least 420, besides which he painted many hundred others and executed innumerable drawings.

582—The Village Alehouse. 11 x 9½.

MULLER, [W. J.]

1812–1845. An English landscape and figure painter of marked ability, son of a curator of the British Museum who was German by extraction. His beautiful work was eagerly absorbed in his short life time and after his death. It is scantily represented in public collections.

583—A Country Road. 5¾ x 8½.

NASMYTH, [Patrick]

1787–1831. Landscape painter. Born in Edinburgh and son of an Edinburgh landscape painter of less ability. His real name was Peter, though he was commonly called Patrick by himself and others. He painted simple landscapes with much detail but great force.

584—The Wayside Inn. 7¾ x 10¼.

NEUHUYS, [Albert]

1844. Contemporary. Native of Utrecht. An able figure and genre painter and fine colourist.

585—The Happy Mother. 13½ x 9½.

PASINI, [Alberto]

See No. 144.

586—Entrance to Bazaar, Cairo. 10¼ x 13½.

PLASSAN, [A. E.]

1817–1903. A French painter of genre pictures, especially of a remarkable series such as "Le Déjeûner des Enfants," "La visite au Tiroir," "La Famille," "La Sortie du Bain," &c.

587—The Love Song. 7¾ x 5½.

POYNTER, [Sir Edward] P. R. A.

1836. Born in Paris, the son of an English architect. Painter of historical, mythological and allied subjects. Studied in London and Paris. A. R. A., 1869; R. A., 1876. Slade professor of fine arts London University 1870–1875, when he became director of Art Schools at South Kensington. He has done some fine decorative work in mosaic in the Houses of Parliament and St. Paul's and in fresco in St. Stephen's, Dulwich. President of the R. A., 1896.

588—Cinderella. 15½ x 13.

RAEBURN, [Sir Henry] R. A.

See No. 155.

589—D. McDonald, M. P. 25½ x 21.

REMBRANDT, [Rembrandt Harmensz Van Rijn]

1606–1669. Born at Leyden, son of a miller, whose wife was the daughter of a baker. His parents were in comfortable circumstances and entered him as a student at the university of his native town, but his dominating inclination to art led them to transfer him to the studio of a painter. There he remained three years, and then removed to Amsterdam, but his overmastering genius soon led him to study and practise painting in his own way. He returned to Leyden when probably 18 or 19 years of age. His earliest known pictures date from three years later. In 1631 Rembrandt returned to Amsterdam, where he spent the rest of his life. The extent of his productions was enormous and the variety great, embracing portraits, which predominate and are often introduced into his group pictures, scriptural and traditional subjects, landscapes, &c. He excelled as an etcher as well as a painter.

590—Death of a Patriarch. Sepia and Pen and Ink. 13½ x 8½.

590—*Death of a Patriarch.* REMBRANDT HARMENSZ VAN RIJN.

REYNOLDS, [Sir Joshua] P. R. A.

1723–1792. Reynolds, one of the great English portrait painters, was born of Devonshire parents. He was intended for the medical profession, but evincing a decided taste for art he was sent to London in 1740 and placed under Thomas Hudson, with whom he remained until 1743. He spent a good part of the next six years in London and then visited Florence, Leghorn and Rome, and most of the principal continental cities, returning to London in 1752, where he soon became famous. In 1768 the Royal Academy was formed of which he was elected the first president, and in the same year was knighted. The sudden failure of his eyesight in 1789 practically closed his painting career. He died unmarried and was buried in St. Paul's Cathedral.

591—Portrait of a Gentleman. 29 x 25.

592—Robinetta. 29 x 21½.

RIBOT, [A. T.]

1823–1891. A French painter whose style earned for him the title of the French Ribera. He obtained several medals and in 1878 became Chevalier of the Legion of Honour. Several of his pictures are in the Luxembourg.

593—The Readers. 17½ x 14½.

ROUSSEAU, [P. E. Théodore]

1812–1867. An original French landscape painter who, like Millet and others, drew much of his inspiration from the Fontainebleau Forest district. For some years not duly appreciated, he won in 1849 a medal of the first class at the Paris Salon and in 1852 received the cross of the Legion of Honour ; at the 1855 exhibition he won a first class medal and in 1867 a medal of honour and the higher grade of the Legion of Honour.

594—Sunset. 5½ x 8.

ROYBET, [F.]

See No. 167.

595—The Brigand. 19½ x 13.

RUISDAEL, [Jacob]

1630–1682. One of the leading Dutch painters of landscape and sea pieces. His selection of subjects, always in fine artistic spirit, tended to wild scenery such as exists on the western borders of Germany—broken grounds, waterfalls, gale-blown seas, &c. The figures in some of his pictures were painted by Adrian Van der Velde or Philip Wonverman.

596—Waterfall. (Attributed.) 22¼ x 17¾.

SCHWEICHARDT, [H. W.]

1746–1797. Born in Brandenburg. After studying he settled in the Hague and became director of the Academy. Most of the later years of his life were spent in London. He painted landscape and cattle.

597—Landscape. 11 x 13½.

SHAYER, [W.]

See No. 175.

598—The Barnyard. 6½ x 7¾.

SMITH, [Colvin], R. S. A.

1795–1875. A Scotch painter who studied in the schools of the Royal Academy, and having visited Italy and Belgium, returned to Scotland and settled in Edinburgh. He executed many portraits, of which the best known is that of Sir Walter Scott.

599—Sir Walter Scott. 29 x 24.

STARK, [James]

1794–1859. Landscape painter, born at Norwich and studied under Crome (see No. 522). His work reaches a very high level and has in some instances been attributed to Crome, while some inferior works of the Norwich School have been wrongly attributed to Stark.

600—Scene in Norwich. 10½ x 8¾.

SWAN, [J. M.] R. A., LL.D.

1847–1910. English artist and sculptor who studied in England and France. Most generally known as a masterful painter of wild animals, set in appropriate surroundings which testified to his ability to paint landscapes. He also painted figure subjects. Wild animals were his favourite sculpture subjects. He was awarded many medals, including first class for painting at Munich and Paris, and first class for sculpture at Paris.

601—The Wounded Lioness. 18 x 28.

TENIERS, [David, the Younger]

1610–1694. Celebrated Dutch painter, born at Antwerp and died in Brussels. His father, David Teniers, the elder, was also an artist. The pictures of Teniers, the younger, are innumerable and embrace every kind of subject, but his finest art appears in scenes of peasant life. They are to be seen in large numbers in leading Continental and English galleries. Teniers took an active part in founding the Antwerp Academy of Fine Arts. For several years immediately preceding the death of Rubens, who was thirty-three years his senior, Teniers enjoyed an intimate friendship with him.

602—The Two Peasants. 6 x 7½.

603—The Old Grandmother. (Attributed.) 19¾ x 16¾.

TER BORCH, [Gerard]

1617–1681. A noted Dutch painter, who executed admirable small portraits with great refinement of style remarkable for their distinction and aristocratic grace, and painted interiors, conversation pictures, &c., with similar refinement and skill. Examples of his work, which are not numerous, are to be seen at Amsterdam, the Louvre, Dresden, Berlin, A group picture in the National Gallery is considered his masterpiece. He was a man of travel and culture who studied the great masters, Titian, Rembrandt, Velasquez. In 1635 he visited England, between Van Dyck's first and second sojourn there.

604—Portrait of a Lady. (Attributed.) 15 x 12.

THOLEN, [W. B.]

See No. 186.

605—Sand Dunes, Scheveningen. 16¼ x 39.

606—Woods near Utrecht. 15 x 25.

607—Near Utrecht. W. 15½ x 29.

TURNER, [J. M. W.] R. A.

1775–1851. Turner's earliest known drawing is one of Margate Church, when he was nine years old. In 1789 he became a student of the R. A., and as early as 1790 he exhibited "View of the Archbishop's palace at Lambeth," at the R.A. Four years later he opened a studio in London, close to his father's barber shop. Between 1790 and 1797 he explored nearly all England in search of subjects. In 1799 he was elected A. R. A. and in 1802 R. A. In the latter year he made his first tour on the Continent, and painted there. In 1807 he began the "Liber Studiorum," a monument of his genius, intended as an illustration of landscape composition. Of the hundred plates originally intended, seventy were published; of the remaining thirty, some were finished, others partly worked up. In 1819 he first visited Italy and from that visit dates his bolder colouring. In 1829 he exhibited "Ulysses deriding Polyphemus." In 1830 his first subjects from Venice were exhibited. In 1839 he exhibited at the Academy the last picture in which his full power was shown, the "Fighting Téméraire tugged to her last berth." Thereafter his artistic powers gradually declined through failing health. His output was vast; he painted oils in great number and water colours innumerable. The National Gallery came into possession of some hundred oil pictures and about 19,000 of his drawings in water colour and sketches. He died unmarried, and was buried in St. Paul's Cathedral.

608—Wensleydale, Yorkshire. W. 20¼ x 29.

VAN DE VELDE, [W.]

1633–1707. Son and pupil of Willem Van de Velde, the elder, and the best known of the Dutch marine painters. In early middle life he went with his father to London upon invitation of Charles II, by whom, and James II, they were paid annual salaries or pensions. Amongst the pictures painted by them for Charles II were a number of sea-fights. The twelve naval engagements at Hampton Court Palace are the work of the Van de Veldes. Van de Velde, the younger, sketched in blacklead with extraordinary rapidity, and the number of his finished drawings is astonishingly great. Large numbers of his pictures are in English private collections and he is represented in London and Continental galleries. Both men were buried in St. James Church, Piccadilly.

609—Shipping, Dutch Coast. (Attributed.) 13¼ x 19¼.

VAN DER HEYDEN, [Jan]

1637–1712. A Dutch painter of note who painted abroad in Cologne, Brussels, London and other places, though his chief pictures represent picturesque spots in Amsterdam and other Dutch towns. He had the art of painting in minute detail while preserving soft, natural effects. The figures in his pictures are generally furnished by Adrian Van de Velde and others. Van der Heyden had a secret for printing pictures; these were stamped in oil colours on parchment and afterwards re-touched.

610—Winter Scene in Holland. 10¼ x 13¼.

VAN DYCK, [Sir A.]

1599–1641. Anthony Van Dyck was son of an Antwerp silk merchant. At the age of sixteen he entered Rubens' Academy and six years later went to Italy where during the next five years he executed many important works. Returning to Antwerp at the age of 27, he at once became famous as a painter both of historical subjects and of portraits. In 1632 he was invited by Charles I to England, where he was appointed court painter and was knighted and became the favourite painter in that country. In 1634–5 he visited Brussels and executed some of his finest paintings. In 1640 he returned to Antwerp and shortly thereafter to England, where in 1641 he died in the 43rd year of his age. He was a marvellously prolific painter, and besides multitudinous portraits, painted many sacred pieces and a number of miscellaneous subjects.

611—The Descent from the Cross. 10½ x 17½.

VAN GOYEN, [Jan]

See No. 196.

612—Landscape, Dutch Scene. 10½ x 15¼.

VAN MASTENBROEK, [J. H.]

See No. 198.

613—The Town Quay, Amsterdam. W. 10¼ x 14¼.

WEISSENBRUCH, [J. H.]

See No. 227.

614—The Old Farmhouse. 10½ x 17¼.

615—Canal in Holland. 11¾ x 9.

616—Dordrecht. 18½ x 26½.

617—Canal near Haarlem. 16¾ x 25½.

WILKIE, [Sir David]

1785–1841. The son of a Scotch Presbyterian Minister, Wilkie showed precocious artistic ability and in his nineteenth year he painted a remarkable country fair scene and many portraits, upon the proceeds of which he went to London and supported himself for a year. His "Village Politicians," finished about his 20th birthday, was acclaimed at the Academy in the following year. A year later "The Blind Fiddler" was executed. For several years in succession he exhibited with great success. In 1809 he was elected A. R. A., and in 1811, R. A. In 1814 he journeyed with Haydon to Paris and in the same year he went to the Netherlands, and in 1817, 1822 and 1824 he visited Scotland. In 1825 he crossed to the Continent and spent three years in travelling through France, Italy, Germany and Spain. On the death of Sir Thomas Lawrence in 1830 he was appointed Painter in Ordinary to the King. In 1840 he began a pilgrimage to the East by way of the Rhine and Danube and Constantinople and Smyrna to Jerusalem. Returning by way of Alexandria and Malta in 1841 he was suddenly taken ill and died, and was buried in the Mediterranean off Gibraltar.

618—The Village School. 10 x 8½.

WILSON, [Richard]

1714–1782. A distinguished Welsh painter, who after practising portrait painting in London in his earlier years went to Italy, where he continued to paint portraits, until a landscape, painted in his leisure moments, caused Zuccarelli to recommend him to leave portraiture for landscape. In this course he was also encouraged by Vernet. His progress in landscape was rapid. In 1755 he returned to England. He was one of the foundation members of the Royal Academy in 1768 and was subsequently librarian to that institution.

619—Tivoli. 15¼ x 26¼.

ZIEM, [Félix François]

See No. 238.

620—View in Venice. 5½ x 8¼.

DURER, [Albert]

This master of the early German School of Art was born in 1471 of a Nuremberg family and was partly of Hungarian descent. He flourished from about 1500–1528, in which year he died. Versatile in subject and medium, he became eminent as painter and engraver, and essayed the then new art of etching. Iron was the metal which he employed. He is perhaps more widely known by his copperplate engravings than by his paintings and wood engravings. His conceptions were original and in his most important works rose to grandeur. Love of the weird and grotesque were evident in his work, and mystery pervaded much of it, and the full meaning of some of his conceptions has never become apparent. His paintings included altar-pieces, Madonnas, Saints and other scriptural and legendary subjects; also portraits, including his own. His engravings include several long series, those of The Passion, Life of the Virgin, The Apocalypse and others.

621—The Raising of Lazarus. Etching. (Attributed.)
11 x 7¾.

MILLET, [J. F.]

1814–1875. Peasant born. Sympathizing with his class and painting them with great poetic force and simplicity, his original treatment of the peasant subject has given him high rank amongst the artists of the 19th century. In his earlier years his time was divided between Paris and Normandy, and he occupied himself with portrait painting, small genre pictures, &c., he also essayed historical painting. In 1848-1850 he produced "The Winnowers" and "The Sower," and thenceforth adhered to peasant subjects. In 1849 he moved from Paris to Barbizon. His most popularly known piece is "The Angelus."

622—Emelie Millet, Sister of the Artist. Crayon.
13¼ x 11¼.

RAFFAELLI, [T. V.]

623—Landscape. Coloured Etching. 16¾ x 13¾.

REMBRANDT

See No. 590.

624—The Return of the Prodigal. Etching. 6 x 5¼.

WEISSENBRUCH, [J. H.]

See No. 227.

625—Farmhouse at Noorden. Crayon. 13½ x 19¼.

626—Scene in Holland. Etching. 15¼ x 19¼.

WHISTLER, [James Abbott McNeill]

1834–1903. Born at Lowell, Mass. Several years of his boyhood were spent in St. Petersburg with his parents, and on the death of his father in 1849 he returned to America with his mother. In 1855 he started his art career and proceeded to England and Paris. For four years from 1859 he divided his time between Paris and London and then took up residence at Chelsea, from whence in later years he again paid visits to the Continent, making extended sojourns in Paris and one of fifteen months in Venice. Versatile and original, he attained to a high degree of excellence in etching, small oil paintings, water colours, pastels and lithography, in views, portraiture and figure painting. Both his views and portraits are marked by atmosphere and his portraits by keen character study. Whistler was President of the Royal Society of British Artists from 1884 to 1888.

627—Fish Market. Etching. 6¾ x 9½.

628—Portrait of R. P. BONINGTON.

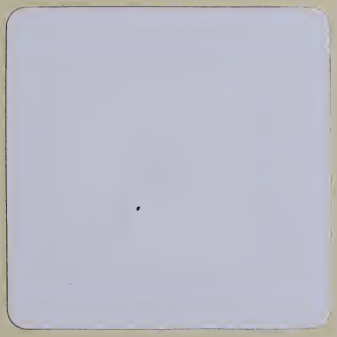
Engraved by J. P. Quilley from a painting by Margaret Carpenter. 8½ x 7¼.

629—Portrait of JOSEPH ISRAELS.

Photogravure of painting by Jan Veth. 15½ x 13¼.

630—Portrait of Sir HENRY RAEBURN.

Engraved by William Walker from a painting by Sir Henry Raeburn. 13 x 10½.



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